

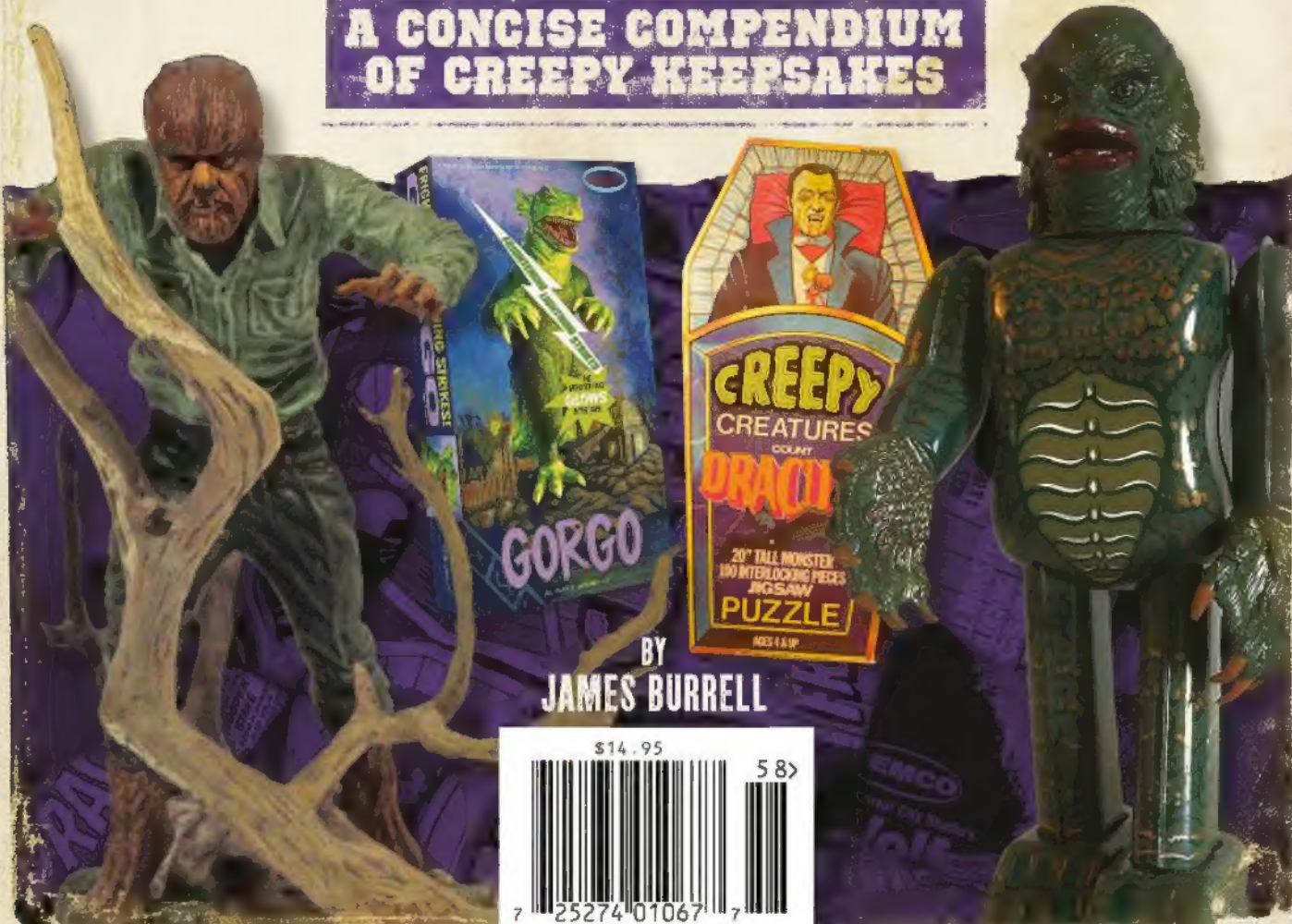
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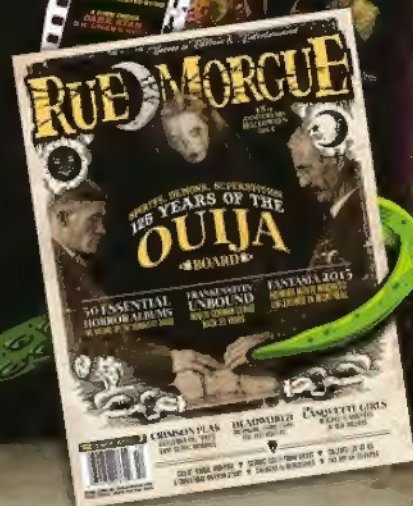
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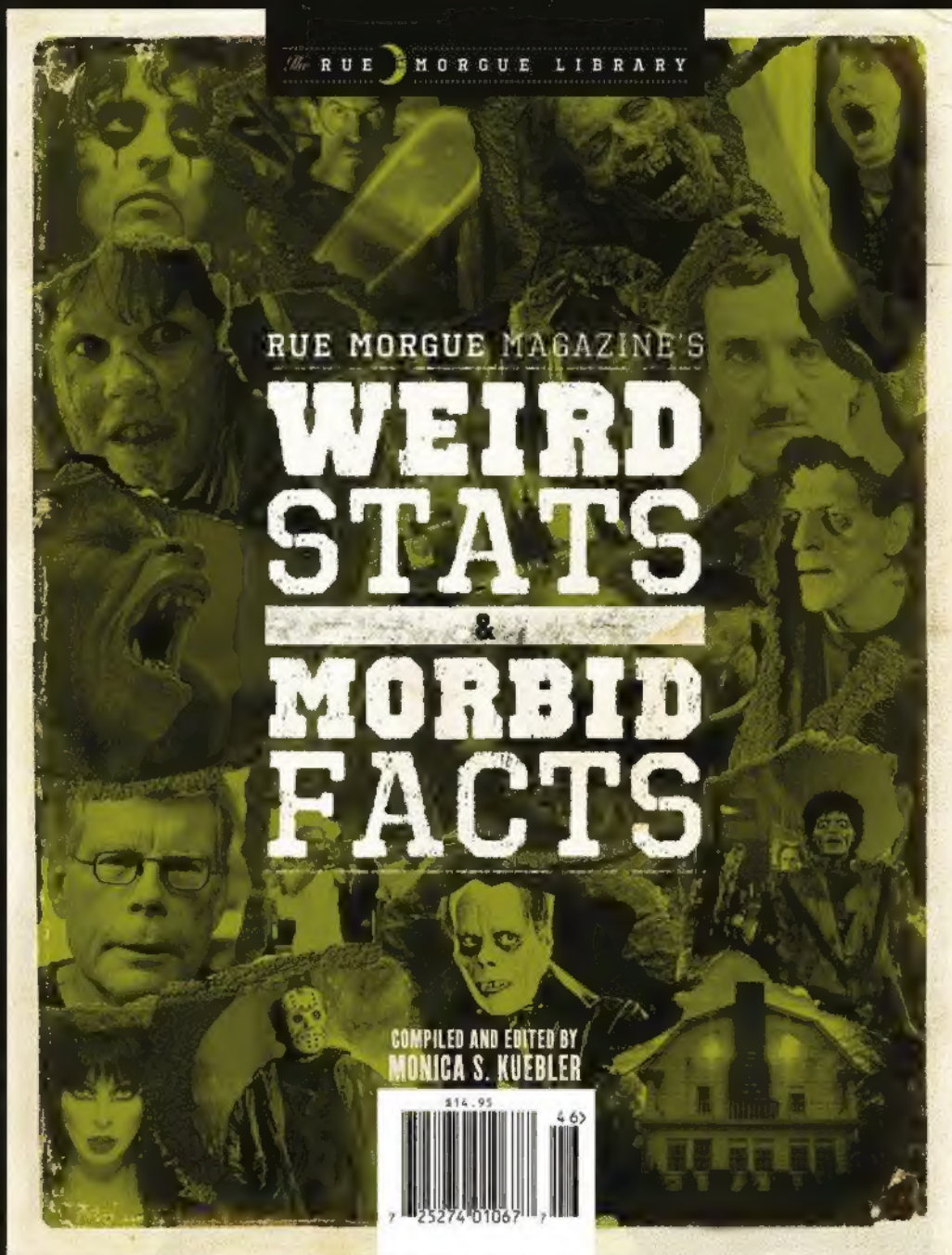
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PUBLISHER
 MARRS MEDIA INC.

AUTHOR
 JAMES BURRELL

EDITORIAL
 PROJECT EDITOR
 RODRIGO GUDIÑO

COPY EDITORS
 DAVE ALEXANDER
 MONICA S. KUEBLER
 ANDREA SUBISSATI

ADDITIONAL CONTRIBUTORS
 MONICA S. KUEBLER
 TREVOR TUMINSKI

ART
 GRAPHIC DESIGNER
 VANESSA FURTADO

COVER DESIGN
 ANDREW WRIGHT

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FOREWORD

BEFORE I LOVED MONSTER MOVIES, I LOVED MONSTER TOYS. THAT'S HOW IT STARTS FOR

many of us. Before our parents allow us to see the films and TV shows that'll give us nightmares (and then headaches!), we get our sugar-stained hands on an avatar. My first monsters were plastic dinosaurs, and then somewhere along the way someone gave me a six-inch-tall rubber King Kong, which quickly earned a place as both my travelling companion and, well, a chew toy. I managed to nervously gnaw one foot off, which was briefly reattached with a Band-Aid before being lost forever. Though hobbled, he would ride the dinos and eventually do battle with a rubber Frankenstein's monster that I was gifted one Halloween.

These items ignited my imagination, and I began to make up my own tales: great and furious battles in which Kong was the hero. Frankenstein

joined in the fun, although I had trouble wrapping my six-year-old noodle around him. He came with broken chains, tattered clothes and stitches, yet he was also a sickly green colour and sported a frightful grimace. Was he a victim? A monster? A hero? Was he alive or dead? Who did this to him? And why? I had to know. His very physical appearance was dramatic in a way that promised an epic story.

I needed more Frankenstein, so mom bought a cardboard Halloween decoration of his head (as portrayed by Boris Karloff) and I eagerly put it up in my bedroom, where I could study every stitch. Then dad bought an Aurora Monsters of the Movies Frankenstein model kit that we put together in the basement; I was allowed to assist as he assembled the black



plastic and glow-in-the-dark head and hands. Dad died when I was twelve and that remains one of my favourite memories of us: crafting a creature in our

suburban, subterranean laboratory.

Thanks to our first VCR, I eventually saw *Frankenstein* – along with *Dracula*, in a double feature – and that in turn further fuelled my desire to acquire monster collectibles. I didn't build a huge collection nor do I know much about the companies that made these items – I simply loved having things that reminded me of the intense thrills that come with that early monster love. I got the Universal Monsters Frankenstein, Dracula, Wolfman and Creature From the Black Lagoon figures from Burger King; a particularly gross translucent corpse in a pod from an *X-Files* episode; and several of the amazingly detailed McFarlane figures, including *Psycho*'s Norman Bates, the Brundlefly from *The Fly*, the Norris-head alien from *The Thing* and, of course, King Kong, complete with chains and a tiny Fay Wray.

I've carried that affection into adulthood. As I write this, I'm sitting in my office surrounded by more collectibles: a set of cryptozoology figures, a bust of a monster from *The Descent*, a Japanese *Dawn of the Dead* plaid-shirted zombie figure, a vintage *Phantom of the Opera* trading card, some brand new Mego-style *Friday the 13th* dolls and so on.

Granted, this foreword has turned into a bit of a list, but us collectors tend to do that because we feel

it's important to share what we've acquired. The act of displaying our genre trophies is a primitive social gesture, and we show off these totems as a way of attracting and communicating with other members of our tribe. When visitors come to the Rue Morgue Manor and see the little fiends on my shelves, it's often the start of a conversation about our shared appreciation for the genre – a way to bond under the banner of horror.

But collecting these things is also a personal gesture – colourful evidence of who we are and what's shaped us. That's why both my chewed King Kong and my fragile Frankenstein also sit on those shelves, reminding me daily of how I got here and why it feels so right.

If you're a horror collector too (or maybe even if you're not), you'll share those feelings while reading this book, which was written by a true-blue Monster Kid. James Burrell's *Cryptic Collectibles* is a genuine labour of love by a guy who doesn't wear his heart on his sleeve as much as he puts it on display on his toy shelves. This book is his world, so read on. You're gonna like it here.

DAVE ALEXANDER
EDITOR-IN-CHIEF
RUE MORGUE MAGAZINE

THE WORDS
SEEMED TO
ECHO IN MY
SKULL...

I STRUGGLED WITH
SOMETHING SNARLING...

YOU! HOLD IT RIGHT
THERE-- WHAT IN
THE NAME

INTRODUCTION

MY LOVE OF MONSTER TOYS AND HORROR MOVIE MEMORABILIA BEGAN AT AN early age. Growing up in the 1970s and early '80s, I was exposed to frequent airings of classic Universal, Hammer, Amicus and A.I.P. films on television, as well as the offbeat Canadian kids TV program *The Hilarious House of Frightenstein* (which not only featured Vincent Price in the role of a poetry-reciting quasi-host, but also had a green-skinned vampire, a werewolf, witch, and a creepy old librarian as characters). I soon found that I not only wanted to watch monsters on TV, but I also wanted to have toy monsters so I could create my own adventures.

As a five-year-old back in 1977, I asked my parents to buy me *The Curse of the Werewolf* book-and-record set (from Power Records) — which I must have played a hundred times on my record player. I also used to cut out the images of Count Chocula, Franken Berry and Boo Berry from the General Mills Monsters Cereals boxes and make cardboard toys from them. Later, for

my eighth birthday, I asked for money to purchase a Remco Universal Mini Monsters Dracula action figure. Over the next few years, I continued to pick up such items as rubber figurines of the Mummy and Wolf Man, and Halloween costumes of devils, skeletons and Frankenstein's monster. For Christmas and my birthday, I was given a *Dracula* board game and reissues (from Monogram) of the Aurora model kits from the 1960s.

Also adding to my hunger for the macabre was my mother's book collection, which included a number of horror movie tie-in novelizations. Growing up, I would peruse the shelves of my family's large bookcase to read everything from adaptations of the Hammer and Amicus classics, to cult flicks such as *The Devil's Rain* (1975) and *Blue Sunshine* (1978). Knowing how much I'd loved these

gruesome little paperbacks, she later passed them on to me, and I expanded the collection by actively seeking out additional titles, including *Halloween II*, *The Brood*, *The Wicker Man* and *Psycho*.

But then the teenage years arrived and, with them,





...AND VICIOUS
WIT
MY SOUL
AND WHEN THE
MADNESS PASS

a sense that owning monster toys and model kits was too childish. So I passed off most of my collection (though I did manage to keep a few items) on to the children of friends of the family. As fate would have it, however, a few years later I wandered into a used bookstore and picked up a copy of *Famous Monsters of Filmland* where, alongside ads for *Star Wars* action figures, books and T-shirts, were photos of such items as monster model kits, rubber masks, Frankenstein posters and even a Christopher Lee Hammer *Dracula* record album. Seeing these ads brought on a flood of memories and I decided then and there that I would try to reacquire some of those items I had given away and rebuild a collection.

Soon after, I began to frequent comic shops and scour various collectibles-themed publications that featured ads in which you could send for items via mail order. I also learned about the existence of toy conventions and, on my first visit, I managed to pick up a Talking Freddy Krueger doll from Matchbox. Much later, eBay arrived, and opened up the floodgates on all manner of hard-to-find collectibles, some of which I thought had gone the way of the dinosaur.

Years later, I began my affiliation with *Rue Morgue*, and after penning a few pieces on horror movie posters, Aurora model kits and paperback tie-in novels, I was approached by Editor-in-Chief Dave Alexander about

penning my own collectibles column for the magazine. The result, *Cryptic Collectibles*, has been running for several years now, and was later followed by an online version of the column for rue-morgue.com. With this, the latest release in the Rue Morgue Library, *Cryptic Collectibles* has expanded into book territory, as well.

What you currently hold in your hands is an illustrated overview of some of the most notable horror movie and television-themed toys and collectibles (though I've included the odd non-film and TV item, as well) released over the past 50-plus years. It is not a showcase for every horror collectible ever produced; that would require a book with a much larger page count. Because of the sheer numbers, for example, I chose not to include T-shirts or soundtrack albums but I do feature select vintage T-shirt iron-ons and spoken word albums, as well as action figures, dolls, model kits, statues, games, puzzles, colouring books, trading cards, and Halloween masks and costumes. You'll also find spotlights on slasher film collectibles, Universal Monsters items, Godzilla toys, *Jaws* memorabilia and much more. It was my goal to make a fun, visually exciting book, and with the inclusion of several hundred full-colour photos, I hope I have achieved that goal and I hope you enjoy what we have put together.

JAMES BURRELL



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CHAPTER 1 ACTION FIGURES AND DOLLS

THERE'S AN INCREDIBLE COLLECTION OF TOYS AND COLLECTIBLES TO CHOOSE FROM FOR TODAY'S HORROR fan, but it wasn't always that way. Kids growing up during the 1930s, '40s and '50s could buy numerous items depicting characters they knew from radio, movie serials, comics and television, such as the Lone Ranger, Buck Rogers, the Green Hornet, Flash Gordon and Superman. But the same could not be said for horror film characters.

At the time, monster movies such as Universal's *Dracula* (1931), *Frankenstein* (1931), *The Mummy* (1932) and *The Wolf Man* (1941) weren't marketed as family-friendly fare (though, unlike some countries, including England and Australia, where horror was considered suitable for adults only, kids here in North America were certainly allowed into cinemas to watch the films on the big screen). As a result, the characters weren't merchandised as toys (the only items to be released during this period were a handful of hardcover tie-in novels from publisher Grosset and Dunlap, and an over-the-head rubber mask of the Frankenstein Monster released by Don Post Studios in 1948).

In fact, even as late as the mid-'50s, horror-themed comic books such as EC's *Tales From the Crypt*

and *The Haunt of Fear* faced a backlash after well-known psychiatrist Dr. Fredric Wertham made the assertion in his 1954 book *Seduction of the Innocent* that the comics were a cause of juvenile delinquency – prompting the titles to be pulled from sale and ultimately leading to their discontinuation.

By the late 1950s, however, a new generation of children were being exposed to classic movie monsters when TV stations began airing Universal's catalogue of horror films in a syndicated package titled *Shock Theater*. The huge success of the broadcasts (in which the movies were often introduced by local television horror hosts) led publisher James Warren and editor Forrest J Ackerman to put out the iconic magazine *Famous Monsters of Filmland* in 1958 (originally only designed to be a



one-shot, it was so successful that it continued to be published regularly until 1983), along with other genre publications such as Calvin Beck's *Castle of Frankenstein* and *Monster World* (also helmed by Ackerman and Warren).

With horror movies having reached kid-friendly status, numerous companies in the early '60s – Aurora Plastics Corporation, Louis Marx and Company, Hasbro,

Jaymar Specialty Company, Ideal, Remco, Standard Plastic Products, Inc. and Don Post Studios, among them – began marketing a plethora of monster-themed model kits, battery-operated and wind-up toys, board games, puzzles, dolls, wallets, wall plaques, rubber masks and much more. The “Monster Boom” of the ‘60s was officially underway.

Even so, the first monster-themed action figures did not arrive on the scene until the 1970s. The forerunner of the figure were non-poseable, hard plastic figurines marketed by Louis Marx and Company in 1963 and Palmer in 1964, and dolls of characters from the hit monster and comedy-horror TV series *The Addams Family* and *The Munsters*, were released by Remco in 1964.

By the early 1970s, these led to companies such as Mego Corporation, Azrak-Hamway International (AHI), Lincoln International and Tomland Industries Ltd. to release various lines of 8-inch-tall monster action figures featuring articulated bodies and detailed cloth outfits. By the end of the decade, however, the recently released *Star Wars* had mushroomed into a worldwide cultural phenomenon, creating an insatiable demand for toys of Darth Vader, C-3PO and R2-D2, and less of one for Frankenstein’s monster and the Wolf Man. But although fewer monster toys were being produced, Kenner (which had struck gold with its *Star Wars* figures, vehicles and playsets) still managed to release an 18-inch-tall figure of the titular threat from the 1979 sci-fi/horror masterpiece *Alien*.

The following year, Remco marketed a fantastic

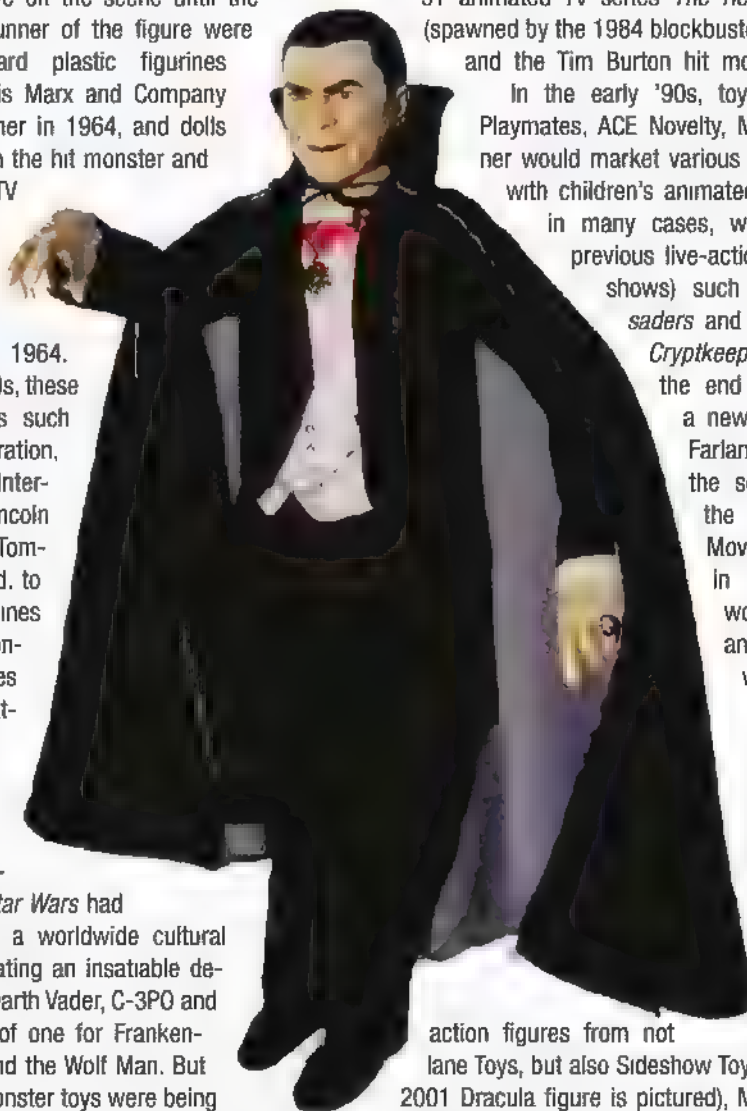
line of 9-inch and 3 ¾-inch-tall Universal Monsters figures; and in the mid-’80s, Imperial Toy Corporation would also put out a set of four Universal monsters figures, this time 8-inches tall, with painted-on clothing. Kids would also get toys (courtesy of LJN) of the cute – and not so cute – creatures from *Gremlins* (1984), as well as various figures, vehicles and playsets (from Kenner) for both the 1986-

91 animated TV series *The Real Ghostbusters* (spawned by the 1984 blockbuster *Ghostbusters*) and the Tim Burton hit movie *Beetlejuice*.

In the early ‘90s, toy manufacturers Playmates, ACE Novelty, Mattel and Kenner would market various figures to tie in with children’s animated series (which, in many cases, were spinoffs of previous live-action films and TV shows) such as *Toxic Crusaders* and *Tales from the Cryptkeeper*.

Towards the end of the decade a new company, McFarlane Toys, entered the scene, and with the debut of its Movie Maniacs line in 1998, the bar would be raised, and action figures would never be thought of “just for kids” again.

Over the past fifteen years, we have been presented with ultra-detailed and, in some cases, truly lifelike only McFarlane Toys, but also Sideshow Toy/Collectibles (its 2001 Dracula figure is pictured), Majestic Studios, and NECA; nostalgia-fuelled throwbacks to classic toys of the ‘70s from Figures Toy Company, Diamond Select, Emce Toys, Bif Bang Pow!, Funko and Super7; and highly stylized offerings from Mezco Toyz (maker of the hugely popular Living Dead Dolls).



action figures from not only McFarlane Toys, but also Sideshow Toy/Collectibles (its 2001 Dracula figure is pictured), Majestic Studios, and NECA; nostalgia-fuelled throwbacks to classic toys of the ‘70s from Figures Toy Company, Diamond Select, Emce Toys, Bif Bang Pow!, Funko and Super7; and highly stylized offerings from Mezco Toyz (maker of the hugely popular Living Dead Dolls).



OFFICIAL WORLD FAMOUS SUPER MONSTERS!

Azrak-Hamway International, Inc (AHI) marketed a large number of monster-themed toys throughout the 1970s, including bendable figurines and rubber "jiggler" toys. The company also released a set of 8-inch tall, clothed Universal Monsters figures in a line it called Official World Famous Super Monsters! The set consisted of

the Frankenstein Monster, Mummy, Dracula, Wolf Man and two versions of the Creature From the Black Lagoon (slim and wide-waist variations). The Creature (in either version) is the rarest of the set.

THE MAD MONSTER SERIES

One of the most prominent toy manufacturers of the 1970s, Mego Corporation introduced The Mad Monster Series, comprised of The Dreadful Dracula, The Human Wolfman, The Monster Frankenstein and The Horrible Mummy in 1974. Eschewing the traditional Universal monster designs for a more unique look, the 8-inch-tall, highly articulated figures feature detailed cloth costumes and glow-in-the-dark eyes and hands. Paint variations resulted in a very small number of Dracula figures having red hair, and Frankensteins with blue hair. For added hours of creepy fun, Mego also released a large castle playset, the Mad Monster Castle, in 1975. The figures were re-released by Classic TV Toys in 2004, and again in 2012 by Figures Toys Co.



LINCOLN INTERNATIONAL MONSTERS

In the mid-1970s, toy manufacturer Lincoln International released what has now become one of the rarest of monster figure lines. Comprised of Dracula, Wolfman, Frankenstein, the Phantom of the Opera, the Mummy and the Hunchback of Notre Dame, these unlicensed, now very difficult-to-find figures are revered by collectors for their quirky designs and colourful package artwork.

FAMOUS MONSTERS OF LEGEND

Featuring characters which had, for the most part, never been made into toys before, this set of 8-inch figures (consisting of The Fly, The Cyclops, a Morlock and The Abominable Snow Man/Yeti) from Tomland was actually based less on legend (the exception being the Yeti and Cyclops) and more on sci-fi/fantasy movies such as *The Time Machine* and *The Fly*. The figures would not only be issued in glow-in-the-dark versions, but also re-purposed for a *Star Wars* knockoff line called *Star Raiders*. The company also put out a



second set of the classic monster figures that resembled the ones previously released by Lincoln International.

ALIEN 18-INCH FIGURE

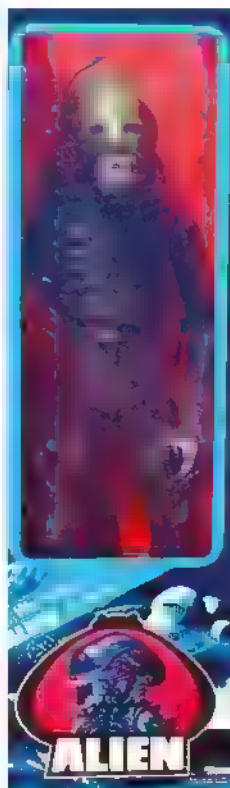
FIGURE ONLY

One of the first mainstream toys to be based upon an R-rated film, Kenner's 18-inch figure of the xenomorph from Ridley Scott's 1979 classic is one of the most iconic monster toys ever produced. Featuring retractable jaws, a bendable tail, spring-loaded arms and a glow-in-the-dark skull, the figure was easily the scariest toy released up to that point – which may explain why it languished on store shelves. Since then, it has become a highly sought-after collectible, in some cases commanding \$1000 or more on eBay when found complete with its original box and poster/instruction sheet.

UNIVERSAL CITY STUDIOS' MINI MONSTERS

FIGURES ONLY

Remco Toys unleashed this line of 3 3/4-inch figures in 1980. Comprised of cinematic creeps Dracula, Frankenstein's Monster, the Mummy, Phantom, the Wolf Man and the Creature, the figures came packaged on cards with gorgeous



black-and-white artwork of Lugosi, Karloff and Chaney, Sr. and Jr. and were released in two versions: glow and non-glow-in-the-dark faces and hands. A battery-operated Monsterizer lab table and a haunted house carrying playset/carry case were also made available.

THE REAL GHOSTBUSTERS

FIGURES ONLY

Ivan Reitman's 1984 hit film spawned a successful 1986-91 animated TV series, *The Real Ghostbusters*, which in turn, produced a mountain of merchandise, including a line of action figures, vehicles and playsets from Kenner (see p.16). Figures were made of the team – Peter Venkman, Egon Spengler, Winston Zeddemore and Ray Stantz – as well as fan favourites the Stay Puft Marshmallow Man and Slimer (which was originally called "Green Ghost" on the packaging). Several series of figures (including Haunted Humans, Screaming Heroes and Monsters) would be produced by Kenner

over the next four years, as well as the Ghostbusters' signature vehicle, the Ecto-1, and a large Fire House Headquarters playset.



BEETLEJUICE

FIGURES

The 1988 Tim Burton horror-comedy starring Michael Keaton as a vulgar "bio-exorcist" who is hired by a recently deceased couple to rid their home of an unwanted family led to a line of action figures (including several versions of the titular character), a couple of vehicles – the Phantom Flyer and Creepy Cruiser), and a 16-inch tall talking doll with spinning head feature, which was activated by pulling a string on its back.

TOXIC CRUSADERS

FIGURES

The ultra-violent 1984 cult classic *The Toxic Avenger* spawned several sequels and, ironically enough, the 1990-91 childrens' animated TV series *Toxic Crusaders*. The cartoon led to a variety of merchandise, including a line of colourful action figures and vehicles from Playmates. The approximately 4 ½-inch-tall toys came packaged with several accessories (the Toxie figure comes with a mop, shield and a glow-in-the dark "Bobbie").





ALIENS/PREDATOR/ALIENS VS. PREDATOR

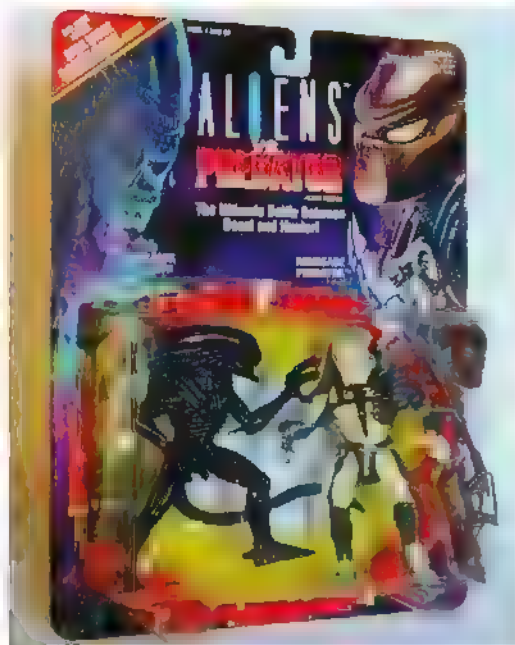
Kenner Toys, Inc.

In 1992, Kenner began releasing a long line of action figures, and, later, playsets and Space Marine vehicles that were very loosely based on James Cameron's *Aliens*. The company also put out numerous toys based upon the *Predator* films, and additionally produced both 5- and 10-inch-tall *Aliens vs. Predator* 2-pack figure sets, with the smaller set being packaged with a mini Dark Horse comic book inside. The company would also produce better detailed figures for the fourth *Alien* film, *Alien: Resurrection*, in 1997.

TALES FROM THE CRYPTKEEPER

Kenner Toys, Inc.

Derived from the early '90s animated series (spun off from the live-action 1989-96 HBO anthology, *Tales from the Crypt*, which was itself based on the classic 1950s EC comic books of the same name), this line of roughly 4 3/4-inch figures included two versions of the Cryptkeeper (one wearing a brown shroud; the other in a tux) along with such monsters as a vampire, werewolf, zombie and gargoyle.





MOVIE MANIACS

Though rendered into model kits and (in the case of Freddy Krueger, a dress-up doll), as far back as the late '80s, slasher icons Jason, Freddy and Leatherface didn't see action figure form until McFarlane Toys unleashed its Movie Maniacs line in 1998. Comprised of five figures (the others being the H.R. Giger-designed Eve and Patrick from *Species II*), the series of highly detailed, 6-inch-tall toys were packaged with miniature framed movie posters, accessories and were issued in both regular and gory, "blood splattered" variant versions. A second series of figures (which included Michael Myers, Ghost Face, Pumpkinhead, Chucky and Norman Bates) was released the following year. The third series debuted in 2000 with such figures as Ash from the *Evil Dead* films and Brundlefly from David Cronenberg's *The Fly*, plus 18-inch versions of Freddy and Michael Myers, complete with motion-activated sound chips. Offerings from later series would include various *Aliens* and *Predator* figures and characters from the 2003 remake of *The Texas Chainsaw Massacre*.

UNIVERSAL MONSTERS 8- AND 12-INCH FIGURES

SIDESHOW TOY/COLLECTIBLES, 1998-2008

Sideshow was one of the first toy companies to issue figures with head sculpts that were highly accurate to



the actors Boris Karloff, Lon Chaney Sr. and Jr., Bela Lugosi, among others – that portrayed Universal's classic movie monsters. The company, originally known as Sideshow Toy, began releasing ultra-detailed 8-inch-tall figures with accessories and bases in 1998, before moving into the 12-inch realm in 2000. In addition to all of the main monsters, Sideshow would release characters that had never been rendered as figures before, including Lon Chaney Jr. as Larry Talbot from *The Wolf Man*, Dwight Fry's Renfield from *Dracula*, Bela Lugosi as Ygor from *Son of Frankenstein*, and Henry Hull as the lycanthropic Dr. Glendon from *Werewolf in London*. Black-and-white versions, called Silver Screen Editions were also released for many figures. The company would also produce 12-inch figures derived from modern horror properties such as *Halloween*, *Friday the 13th* and *A Nightmare on Elm Street*.

TRILOGY OF TERROR ZUNI FETISH WARRIOR 13-INCH FIGURE MAJESTIC STUDIOS, 2004

In 2004, Majestic put out a 13-inch replica of the fearsome Zuni Fetish Warrior (see p 20) that terrorized Karen Black in the 1975 TV movie *Trilogy of Terror*. The authentic-looking figure – which comes complete with rooted hair, cloth skirt and spear – is now a highly sought-after collectible.



THE MUNSTERS

CLASSIC TV TOYS/FIGURES TOY COMPANY, 2004

The mid-2000s saw numerous *Munsters*-themed products made available by different companies, including this line of retro, Mego-styled 8-inch-tall figures from Classic TV Toys/Figures Toy Company. The toys – which consisted of Herman, Lily, Grandpa, Eddie and Marilyn – sported nicely sculpted heads and detailed fabric clothing. The Lily and Eddie figures are the more difficult ones to find in this line.

THE ABOMINABLE DR. PHIBES 12-INCH FIGURE

MAJESTIC STUDIOS, 2004

In the early to mid-2000s, now-defunct company Majestic Studios released a number of figures that, in terms of quality, rivaled those of Sideshow. But what set Majestic apart was the licenses; instead of the more mainstream monsters from Universal, the company produced 12-inch figures of cult characters such as the Creeper from *Jeepers Creepers* and vampire Barnabas Collins and ghost/werewolf Quentin Collins from the '60s gothic soap opera *Dark Shadows*. But perhaps its most interesting release was a highly detailed figure of horror star Vincent Price as Dr. Phibes from 1971's *The Abominable Dr. Phibes*. The figure came with two interchangeable heads, costumes, hands and shoes, and a base adorned with the film's logo.



CULT CLASSICS

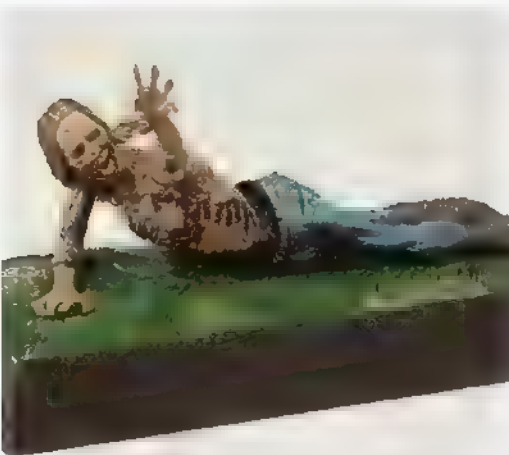
Picking up where McFarlane Toys' Movie Maniacs figure line left off, NECA started its own series of highly detailed horror film-based figures, titled Cult Classics. Seven series of figures in total were released, including Patrick Bateman from *American Psycho*, the "Mohawk" Gremlin from *Gremlins 2: The New Batch*, the Tall Man (complete with a silver sphere and Evil Minion) from *Phantasm*, Frank the Bunny from *Donnie Darko*, the skeletal Bubba Ho-Tep from *Bubba Ho-Tep*, the Plaid Shirt Zombie from *Dawn of the Dead*, Chucky from *Child's Play*, Simon Pegg's Shaun from *Shaun of the Dead*, *The Silence of the Lambs'* Hannibal Lecter, *Saw's* Jigsaw (with Billy puppet and his tricycle), plus vampires David and Michael from *The Lost Boys*. The company also marketed several diorama box sets depicting scenes from such films as *Halloween* (complete with Michael Myers and Dr. Loomis figures), *Friday the 13th Part 2* (with sack-headed Jason figure), *The Crow*, and *The Texas Chainsaw Massacre: The Beginning*.



THE WALKING DEAD

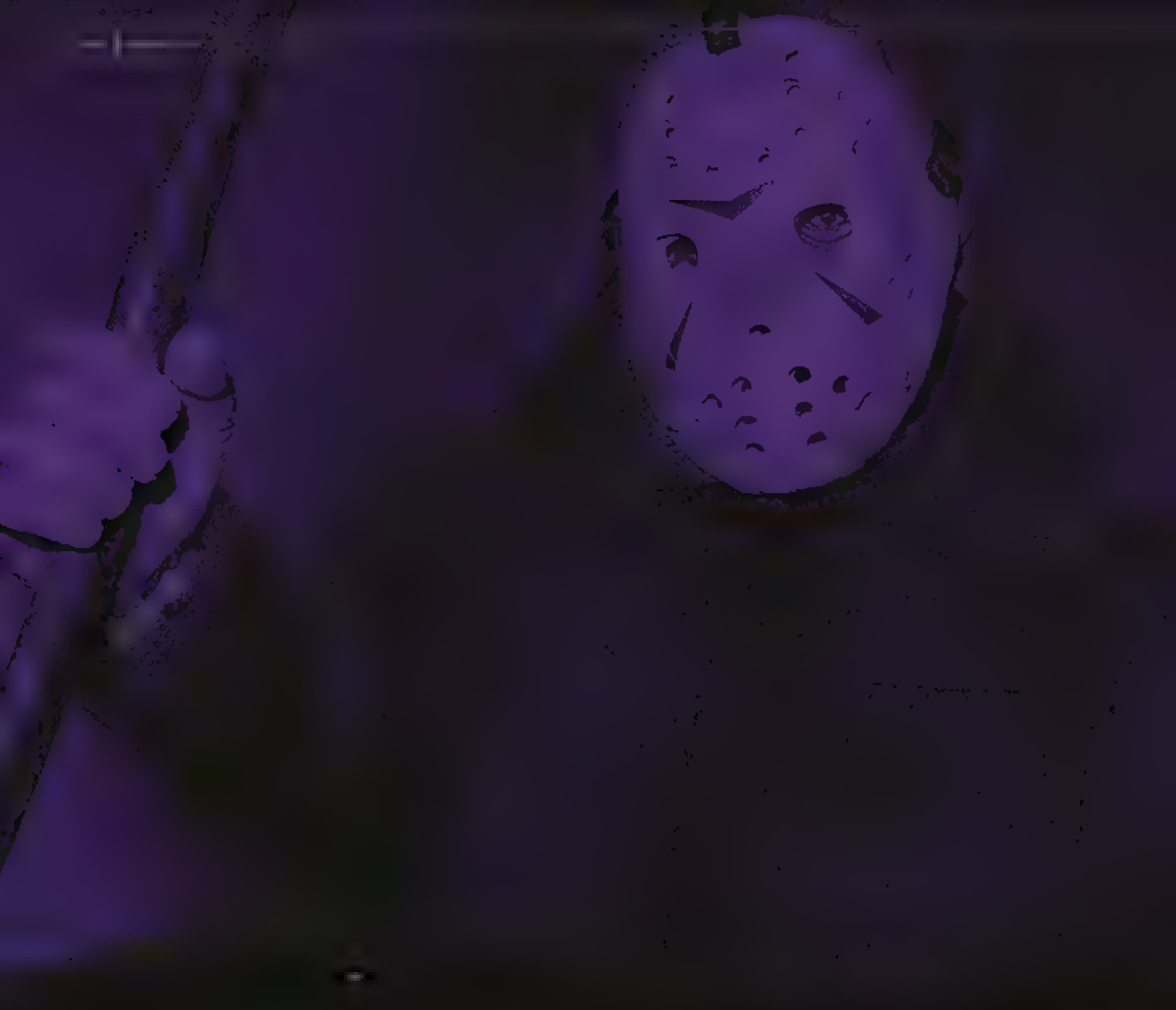
MOVIE AND TV FIGURES

The hit TV series *The Walking Dead* spawned a line of 6-inch figures from McFarlane Toys in 2011, which began with four offerings: Deputy Rick Grimes, fan-favourite Daryl Dixon and two flesh-eaters: the Zombie Walker (with wind-up "walking" action) and Zombie Biter (complete



with “biting” action feature). Series Two included Shane Walsh and three walkers: the memorable Bicycle Girl Zombie, the bloated Well Zombie and the RV Zombie. Subsequent releases included Michonne, her two pet walkers, Andrea, Glenn, Maggie, Tyreese, Merle Dixon, the Governor, Carol, Hershel Greene and more. McFarlane also went on to put out 10-inch figures of Rick and Daryl.



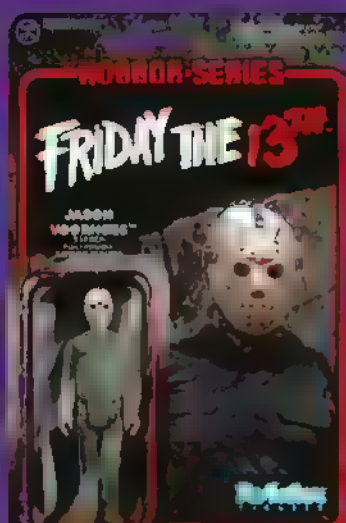


SPOTLIGHT NIGHTMARES IN PLASTIC

THERE WAS A TIME WHEN ACTION FIGURES WERE FOR KIDS AND HORROR MOVIES WERE NOT, but things sure have changed. A cornerstone of the toy industry, action figures have undergone a dramatic shift through the years, from being playthings meant for children to items targeted at adult collectors. Playing – no pun intended – on childhood nostalgia, a number of companies have tapped into the highly lucrative market, with children of the '70s and '80s now purchasing toys reminiscent of the ones they owned – or wish they had owned – as youngsters.

FUNKO AND SUPER7 REACTION FIGURE LINE

On the forefront of this trend are companies Funko and Super7, which worked together to roll out a series of retro-styled action figures dubbed "ReAction Figures." Consisting of characters from several horror, sci-fi and cult film and TV properties, the toys – which stand 3 ¾-inches tall and feature five basic points of articulation (head, arms and legs) – are patterned after the vintage Kenner-produced *Star Wars* action figures of the late 1970s to mid-1980s. Even the colour and font of the ReAction (which is short for "retro action")



on used on packaging. The reverse of the black and white Kenner logo seen on many an action figure card and playset box.

The ReAction line kicked off in late 2013 with the release of six *Alien*-themed figures. Initially a project of Super7, the set of six figures – Captain Dallas, Lt. Ripley, Kane (in a Nostromo spacesuit), Science Officer Ash and the Alien (available in both a regular version and a “smoke coloured” variant for pre-sale orders) – was based upon a proposed, but never produced Kenner *Alien* toy line from 1979. A subsequent partnership with Funko, manufacturer of the massively popular Pop! vinyl figures, would lead to increased production and greater distribution of

the toys. With the *Alien* line drawing huge anticipation from both long-time collectors and casual toy buyers alike, the decision was made to go ahead and extend the ReAction line to include other cult properties.

“We had a hunch that this was going to be big even before the *Alien* line was released,” says Reis O’Brien, Funko’s lead designer on the ReAction line. “So we started developing several new lines even before the *Alien* figures hit stores. The buzz on the street was pretty huge, so we took a gamble and pushed forward. Turns out we were right.”

Although the figures eschew the highly detailed sculpts and elaborate paint applications of many collectibles produced nowadays, it was ironically



challenge to capture the aesthetic that defined toys made during the late 1970s and early '80s.

"It [was] absolutely a challenge, especially at first," says O'Brien, whose work on the line also includes directing a team of sculptors, designing packaging and researching vintage toys. "But I think we've hit our stride. What is a little difficult is getting some people to understand that we are deliberately going for that look. I see comments online like, 'Oh gross! These look like those old toys from the '80s.' And I'm like, yeah, I know. That's the point. Not everyone is going to get it, and that's okay. But for those out there that either remember those classic figures from their childhood or are from a younger generation that can still appreciate the vintage style, there is for some really epic collectibles."

The company's horror-themed offerings have included such fiends as Michael Myers, Jason Voorhees, Pinhead, Freddy Krueger, Ghostface and Sam from *Treat*. *Treat*; there's also *The Crow*'s Eric Draven, Jack Skellington and Sally from *The Nightmare Before Christmas*, and Buffy, Angel, Willow and the rest of the gang from *Buffy the Vampire Slayer*. And for classic monster fans, there's a set of Universal Monsters figures. A set of figures from *Jaws*, comprised of Chief Brody, Quint, Matt Hooper and a 10-inch-long version of the great



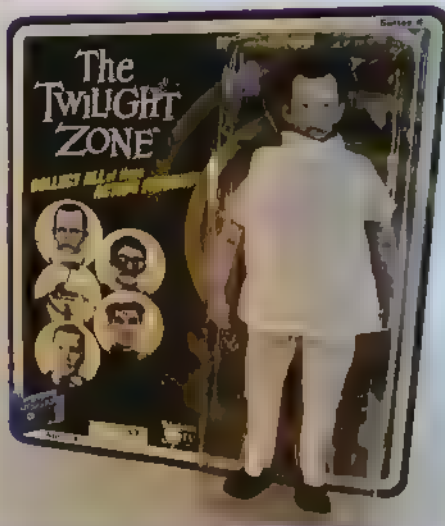
white shark was recently released, and more vintage characters from *Gremlins*.

Despite their old-school aesthetic, the sculpting of the figures is achieved through modern technology, but with a bit of help from some vintage toys.

"Our sculptors work entirely digital," says O'Brien. "They built a basic sort of mannequin that was made up of the most ideal proportions based on vintage figures, and off of those mannequins [both male and female], they built out the clothing, faces and hair." While referencing vintage action figures that he brought in from my collection. It was fun to be able to grab an old *Empire Strikes Back* Han Solo [figure] and look at how the cloth folded behind the knee, or at the texture of the skin on the vintage Remco Creature From the Black Lagoon, or the level of robotic detail on C-3PO's torso and use what had come before as an inspiration for these sculpts."

When asked why he believes retro-style figures have become popular again, O'Brien—who is a huge action figure fan and grew up with all the lines that many kids of the era had—says that the longing to return to a seemingly simpler time is key.

"Nostalgia is cyclical," he insists. "At any very moment in time, I think some collectors are missing the simpler days. We've spent the past fifteen years or so neck-deep in the

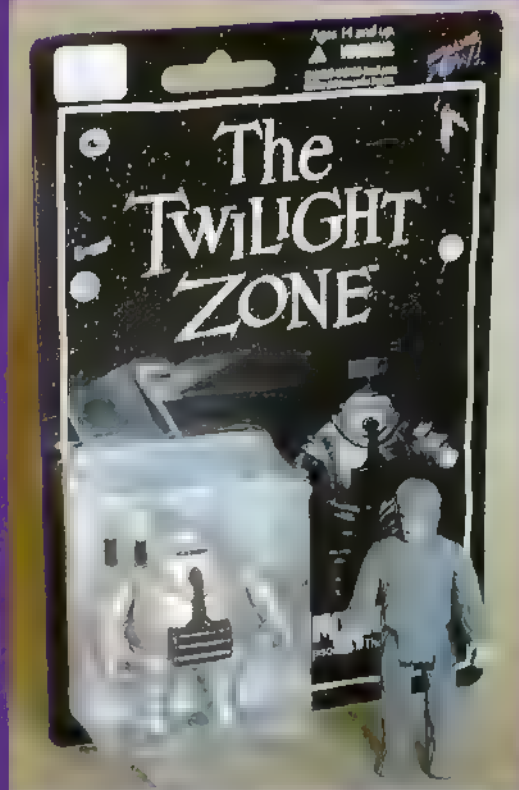


detailed, hyper-articulated, expensive figures. Don't get me wrong, those kinds of toys are awesome too, and there's always going to be a market for them. But there's a certain charm to a simple, clean, five-point articulated character that takes you back in the golden age of action figures. It's hard to look at one of these figures without thinking back to Christmas mornings gone by and past adventures in the backyard.

THE BANG POW!

Now celebrating its 15th anniversary, California-based Bang Pow! founded in 2005 by Jason Lenzi and Jason Labowitz, made its name releasing retro-styled toys. One of the company's early releases was a set of 8-inch-tall Mego-styled figures derived from the 1980 *Flash Gordon* film. The company would go on to produce 8-inch figures and other toys of characters from cult TV properties *Battlestar Galactica*, *Doctor Who*, *The Six Million Dollar Man*, *Penny Dreadful*, and *The Twilight Zone*. The first 8-inch *Twilight Zone* figures to be marketed (Sideshow had previously released a few 12-inch dolls) utilized a black-and-white colour scheme that gave the toys a unique look while allowing them to remain faithful to how the characters appeared in the original black-and-white episodes.

With assistance from *The Twilight Zone* Wiki, the company introduced a line of 3 3/4-inch *Twilight Zone* action figures last year. The first series consisted of seven offerings: the miniature yet dangerous Invader



who menaces an old woman in her isolated farmhouse in "The Invaders"; anxious airplane passenger Bob Wilson (memorably portrayed by William Shatner) as well as the Gremlin that landed on the wing of his plane, from the classic "Nightmare at 20,000 Feet"; bibliophile Henry Bemis (Burgess Meredith) as seen in "Time Enough at Last"; the creepy Talky Tina doll from the episode "Living Doll"; and two versions of the Kanamit, an alien with a taste for humans in "To Serve Man."



A second set of figures, which includes the pig-faced Doctor Bernardi, his nurse and their bandaged patient from "Eye of the Beholder," evil little Anthony Fremont from "It's a Good Life" and the Three-Eyed Venusian from "Will the Real Martian Please Stand Up?"; as well as a five figure set (a 2015 San Diego Comic Con exclusive) from the episode "Five Characters in Search of an Exit" were also released.

"We had always planned to work in the 3 3/4-inch arena at some point, but the planets have lined up perfectly for this to be the right moment," says Lenzi. "Super7 and Funko opened the door...with their *Alien* ReAction figures and that seems to have got everyone thinking [of making 3 3/4-inch figures]."

Lenzi adds that there's a fine line between trying to get the likenesses of the actors correct while still trying to maintain a vintage aesthetic.

"It can get difficult at times," he says, "because you want the audience to know you're trying and are purposefully going for that blend, that you're not missing the target. There seems to be a bit of disagreement on the ReAction design; there are those that argue that bearing little to no resemblance to the

actor is the way, citing the early Kenner *Star Wars* human characters. But I'd point to Mattel's classic *Battlestar Galactica* sculpts and Mego's *Star Trek: The Motion Picture* range and say otherwise, that there's a way to make it feel like it came from 1970s technology, and still get pretty accurate portraits.

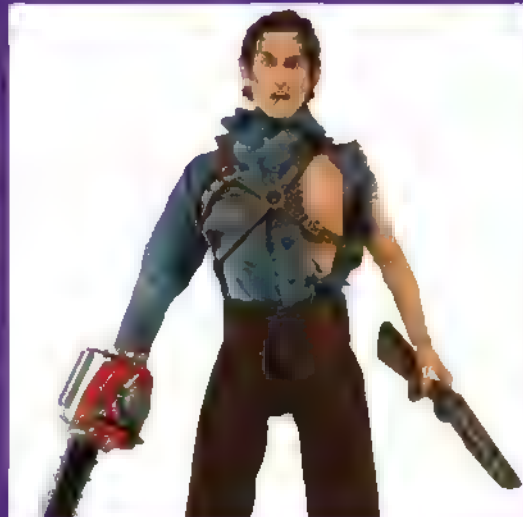
Lenzi says the response to the figures – which, with the exception of exclusive colour versions sold at the San Diego Comic Con, use the same black-and-white scheme as the original line – has been "overwhelming."

"Rod Serling is one of my all-time heroes, a genius in every sense of the word," he says. "I've been in love with *The Twilight Zone* since I was a kid, and when we first went after the license I really didn't imagine that, besides the hardcore fan, there might be much interest past the classic 'creatures' in the series. Man, was I wrong. People can't seem to get enough of what we're doing, and it's such a thrill to get to bring this stuff to life."

THE FUTURE IS NOW

One of the most iconic toy companies of the 1970s, Mego Corporation is fondly remembered for its 8-inch posable action figures of DC and Marvel superheroes, and characters from such TV and film properties as *Star Trek* and *Planet of the Apes*. The toys featured detailed (for the day) head sculpts and sported colourful cloth outfits, making them hugely successful with kids. A series of missteps (including passing up on the license for a little film called *Star Wars*) led to financial troubles for the company and Mego filed for bankruptcy in 1983. Since then, a few outfits have released Mego-like product, including Figures Toy Company, EMCE Toys and Bif Bang Pow. One of the latest companies to pick up the Mego torch is the National Entertainment Collectibles Association (NECA).

Since it formed in 1996, NECA has meticulously sculpted bobblehead statues, replica props and, most popularly, incredibly detailed, fully articulated action figures. An 8-inch horror figure line – which to date includes several Jason Voorhees, Freddy Kruegers, both here and Deadite versions of Ash, Roy (the "imposter" Jason from *Friday the 13th: A New Beginning*), sack-headed Jason from *Friday the 13th Part 2: Ghostface*, The Mummy's Croak-



Ghost and Leatherface – would seemingly go against the company's usual output, but NECA had actually been thinking of venturing into the retro-styled action figure arena for a while.

"In the back of my mind, I had always been interested in a Freddy, Jason and Michael Myers done that way," says Pandy Falk, Director of Product Development at NECA. "We, however, never had a doll body or product category like that. Then, a couple of years ago, we were doing a project with Quentin Tarantino for *Django Unchained* and he did these retro-styled figural dolls for him because it was kind of what he wanted in terms of execution – something from the '70s era. So, we did the *Django* project and, long story short, we ended up having this generic male body that could be used or re-purposed for other things. So, sometime around spring [of 2013], we [said] let's make a Freddy and a Jason for Halloween and see what the response is and how it goes."

The resulting figures are clearly influenced by the toys of the '70s, but they are noticeably more detailed and better constructed than their predecessors. Falk says it was important to apply the same level of detail as seen in NECA's traditional plastic figures.

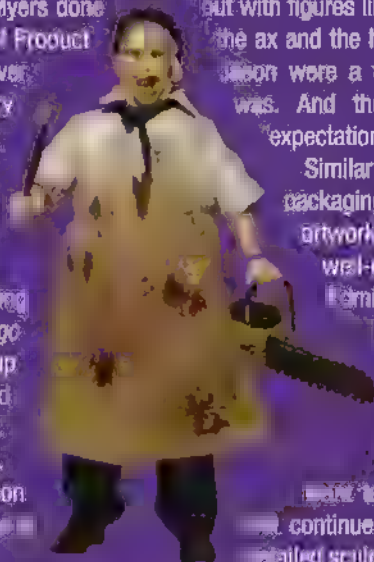
"While it's a real back to a homage to what we did in the '70s, we wanted to make

it compatible to what we do now," he says. "So the plastics are much more durable and heavier. And the other thing that we wanted to incorporate that wasn't really part of the Mego play pattern in the '70s was accessories. With Freddy, it's just the removable hat, but with figures like Jason, you have the machete, the ax and the harpoon gun. So, the Freddy and Jason were a test, to see what the response was. And the response far exceeded expectations, which was great."

Similar to the toys of years past, the packaging for the line employs illustrated artwork, and NECA has teamed up with well-regarded artists such as Jason Edmiston to design original artwork.

Falk says that along with the releases so far, NECA is working with license holders to add additional 8-inch figures to the line. He does want to assure fans that the company will continue to release their regular, highly detailed sculpted figures.

"I think that so far the response has been really good," says Falk. "And I just want to be clear with people that this isn't replacing what we normally do – which is the standard, traditional sculpted figure. It's more of an addition to, another segment or line extension. They will coexist. There are just some people that don't like the clothing. Both will exist, and one will not replace the other."





WARNING:

IF YOU PLAY WITH YOUR
MONARCH MONSTERS®
CUSTOM BUILDER KITS
UNDER A FULL MOON...
YOU DO SO AT YOUR OWN RISK.

"Approved By
Uncle Gluesome"



CHAPTER 2 MODEL KITS

SINCE THE LATE 1950s, AURORA PLASTICS Corporation – a hobby company known for a diverse line of plastic model kits that included military vehicles, aircraft and knights in armor – gave budding Dr. Frankensteins a chance to build their very own creation when it released a Frankenstein Monster kit in 1961. Providing further enticement was the spectacularly colourful package artwork by James Bama (who would go on to paint the covers for the *Doc Savage* paperback novels), which quickly made the kit an overwhelming success.

Additional monster kits were promptly produced; Dracula (pictured) and the Wolf Man were released the following year and others followed: the Mummy, the Creature (from the Black Lagoon), the Hunchback of Notre Dame, Phantom of the Opera, Dr. Jekyll transforming into Mr. Hyde, the Bride of Frankenstein, Godzilla and King Kong.

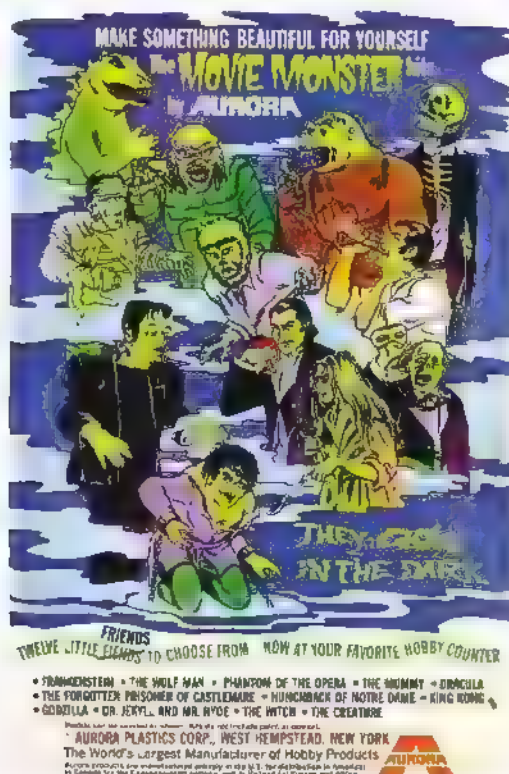
In addition to the figural kits, the company also marketed several monster hot rod vehicles in the mid-'60s, including Mummy's Chariot, Godzilla's Go Cart and Dracula's Dragster; a miniature version of the Addams' house from TV's *The Addams Family*; the living room from *The Munsters* (pictured, p.31); a functioning "Madame Tussaud's Chamber of Horrors Guillotine" kit (complete with a bound victim figure whose head came off!); and customizing kits (featuring skulls, bats, rats and a vulture).

Other outfits to market horror-themed kits during this era included hobby company Model Products Corporation (MPC), which put out a set of three models



in 1969 based upon TV's *Dark Shadows*, and the transforming "Strange Changing" models in 1974; and Aluminum Model Toys (AMT), which manufactured 1/25 scale versions of the vehicles from *The Munsters* – The Munster Koach and the Drag-U-La – in the mid-'60s.

In 1971 Aurora released a controversial line of models called Monster Scenes, comprised of such torture devices as The Hanging Cage, The Pendulum and a scantily-clad female Victim to use with them. In 1975, the company put out what would be its last monster-themed line: Monsters of the Movies, consisting of new renderings of Dr. Jekyll, Mr. Hyde, Dracula, the Creature From the Black Lagoon, Frankenstein's Monster, the Wolf Man and Japanese behemoths Ghidra and Rodan. Two years later, parent company Nabisco decided to sell off Aurora's moulds



and the iconic hobby company was dissolved.

In the early 1980s, Monogram – which had acquired the Aurora moulds – reissued many of Aurora's kits with updated photo box art. (The company would also later put out a line called "Luminators," featuring kits that glowed under black light.) In the mid to late 1980s, Japanese companies such as Tsukuda Hobby

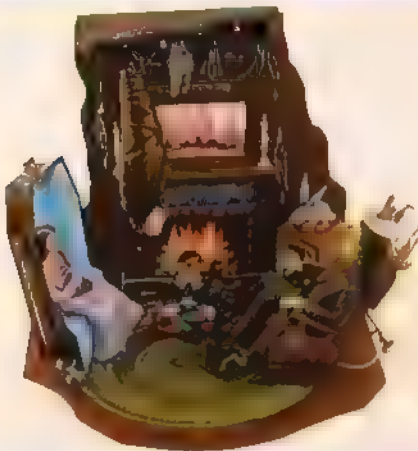
and Billiken were becoming more well-known to North American fans for their beautifully sculpted, softer vinyl kits (Aurora, AMT and MPC's product had been constructed of more rigid styrene plastic) of not only Universal's monsters, but also the Cyclops from *The 7th Voyage of Sinbad* and one of the titular beings from *Invasion of the Saucer Men*. The late '80s also saw Screamin' Products offer up models of Jason and Freddy; Horizon produced a set of *Bram Stoker's Dracula* kits; and UK-based Halcyon Models began releasing various creatures and spacecraft from the *Alien* franchise.

The late 1980s and '90s also saw the rise of the resin "garage kit" industry, so named because many of the early kits were actually produced in people's garages. This North American trend saw the release of often unlicensed, independently produced models of movie and TV characters that, for whatever reason, had never been made into kits by the mainstream hobby companies. The kits – everything from '50s B-movie creatures and Ray Harryhausen monsters to Hammer Films characters and '80s horror icons – were usually produced in very low numbers, which made them rather expensive.

Since the late '90s, numerous companies including Playing Mantis, Round2 Models, Moebius Models and Revell have re-released vintage Aurora, MPC and AMT horror-themed kits (sometimes in packaging nearly identical to the original, vintage releases). Others, notably Monarch Model Corp., have created a slew of new, retro-styled releases for fans – both young and young-at-heart.

AURORA MONSTERS

Aurora was inspired to produce movie monster kits (including 1963's *Phantom of the Opera*, pictured) after children responded to a company "contest" – which was, in reality, a customer survey – declaring their desire for monster models. But, according to Thomas Graham's book, *Aurora Model Kits*, the company consulted with psychologists before manufacturing its Frankenstein model. It wanted to know whether children who assembled the monster-themed kits would experience any psychological harm. In addition to its predominantly 1/8 scale (8- to 9-inch-tall) kits, Aurora also produced a larger 19-



inch Gigantic Frankenstein (in 1964), which was a highly stylized version of the Frankenstein Monster featuring a stubby body. The kits were not only sold in shops, but also in the pages of *Famous Monsters of Filmland*, which hawked the kits through the publication's mail-order division, Captain Company.

The magazine would eventually collaborate on a non-movie monster kit – The Forgotten Prisoner of Castel-Maré – in 1964. In 1969, Aurora re-released many of the kits with glow-in-the-dark heads, hands and other accessories. The company's final horror-themed line was *Monsters of the Movies* in the mid-'70s, which could snap-together (no glue required) and featured movable heads and arms. Original, vintage-era Aurora kits can fetch hundreds of dollars apiece when found in boxed, unbuilt condition.

DARK SHADOWS BARNABAS, WEREWOLF AND VAMPIRE VAN

1969

Model Products Corporation (MPC) released 8-inch-tall kits of vampire Barnabas Collins and werewolf Chris Jennings, complete with bendable arms, detailed bases, creepy accessories (including bats, rats and lizards, and for Barnabas, his wolf's head cane) and additional glow-in-the-dark pieces; and the Barnabas Vampire Van, a souped-up hot rod hearse containing a miniature casket with slumbering Barnabas. In 2011, Round2 Models reissued all three kits in colourful,



STRANGE CHANGING VAMPIRE AND MUMMY

MPC

MPC produced a pair of Strange Changing horror kits: the Strange Change Vampire and Strange Change Mummy, which transformed from full-fleshed monsters to skeletal remains. The company also put out a Time Machine kit, complete with prehistoric animals. The vampire and mummy kits were re-released in 2011 by Round2.

ALIEN

Round2

In 1979, MPC put out a fantastic-looking 9-inch-tall plastic figure of the fearsome H.R. Giger-designed monster (pictured, p.33), featuring extendable inner jaws, movable head and arms, but sadly, no base. The kit would be reissued with different packaging by AMT/ERTL in 1999, and again in 2013 by Round2, using the original 1979 box artwork.



FREDDY KRUEGER

1/4 SCALE (18-INCH-TALL)

One of the earliest licensed Freddy Krueger collectibles to hit the market, this 1/4 scale (18-inch-



tall) figural vinyl model kit was released by Screamin' Products, a company that would also release memorable kits of other horror characters such as Jason Voorhees, Leatherface and Elvira, Mistress of the Dark. Sporting a great likeness to actor Robert Englund's cinematic alter ego, the ultra-detailed model was moulded in a classic Freddy pose: gloved hand raised above his head, ready to strike. Adding an extra touch of authenticity were miniature chrome glove blades and a removable fedora that allowed builders to show off Freddy's exposed brain.

UNIVERSAL MONSTERS

1980s-PRESENT

Horizon began offering highly detailed vinyl movie monster kits in the late 1980s in a line called "Sci-Fi Art Kit." Made in Japan, the kits consisted of 12-inch versions of the Phantom of the Opera, the Bride of Frankenstein, Invisible Man, Dracula, one of the creatures from *The Mole People* and others. Later, in 1993, the company put out models of the Creature From the Black Lagoon, the Wolf Man and Frankenstein's Monster in colourful, newly designed boxes.



BLACULA RESIN BUST

1/4 SCALE LIMITED EDITION
RESIN BUST

This highly detailed 1/4 scale resin bust of cursed African prince Mamuwalde – from the 1972 Blaxploitation classic *Blacula* and its 1973 sequel, *Scream, Blacula, Scream* – stands approximately 7-inches tall and features a fantastic likeness of star William Marshall in his vampiric state as Blacula. The kit includes a base and titular nameplate. Initially released in 2001 by GEOMETRIC Designs, Inc., it was reissued in 2003 by Suntower Studios.

NOSFERATU

1/4 SCALE LIMITED EDITION
RESIN BUST

GORG0

MONARCH MODEL CORP. 2013

Canadian hobby company Monarch created several original kits of its own – including Max Schreck's Count Orlock from F.W. Murnau's *Nosferatu* and the giant prehistoric creature from the 1961 British cult classic *Gorgo* – that due to their vintage aesthetic and



colourful packaging look like they would have been produced by Aurora back in the early '60s. Nosferatu features a staircase base with skull, rat, bones, centipede and spider accessories, while Gorgo comes complete with a highly detailed base with nameplate and a stomped-on Big Ben. The models come in both regular and glow-in-the-dark versions, as well. Monarch also produced what could be considered a follow-up to Aurora's The Forgotten Prisoner of Castel-Maré kit – The Ghost of Castel-Maré – and has recently released a limited-edition three-kit set of Dracula, Dr. Jekyll and Mr. Hyde kits, based upon those from Aurora's Monster Scenes line.

THE INVISIBLE MAN

1/8 SCALE KIT, 1960s

In addition to reissuing several classic Aurora kits, Moebius also produced numerous original releases, including a 1/8 scale of the Invisible Man, with highly detailed base featuring a table covered with various lab equipment. The company also released new kits of the Creature From the Black Lagoon, Elvira, and

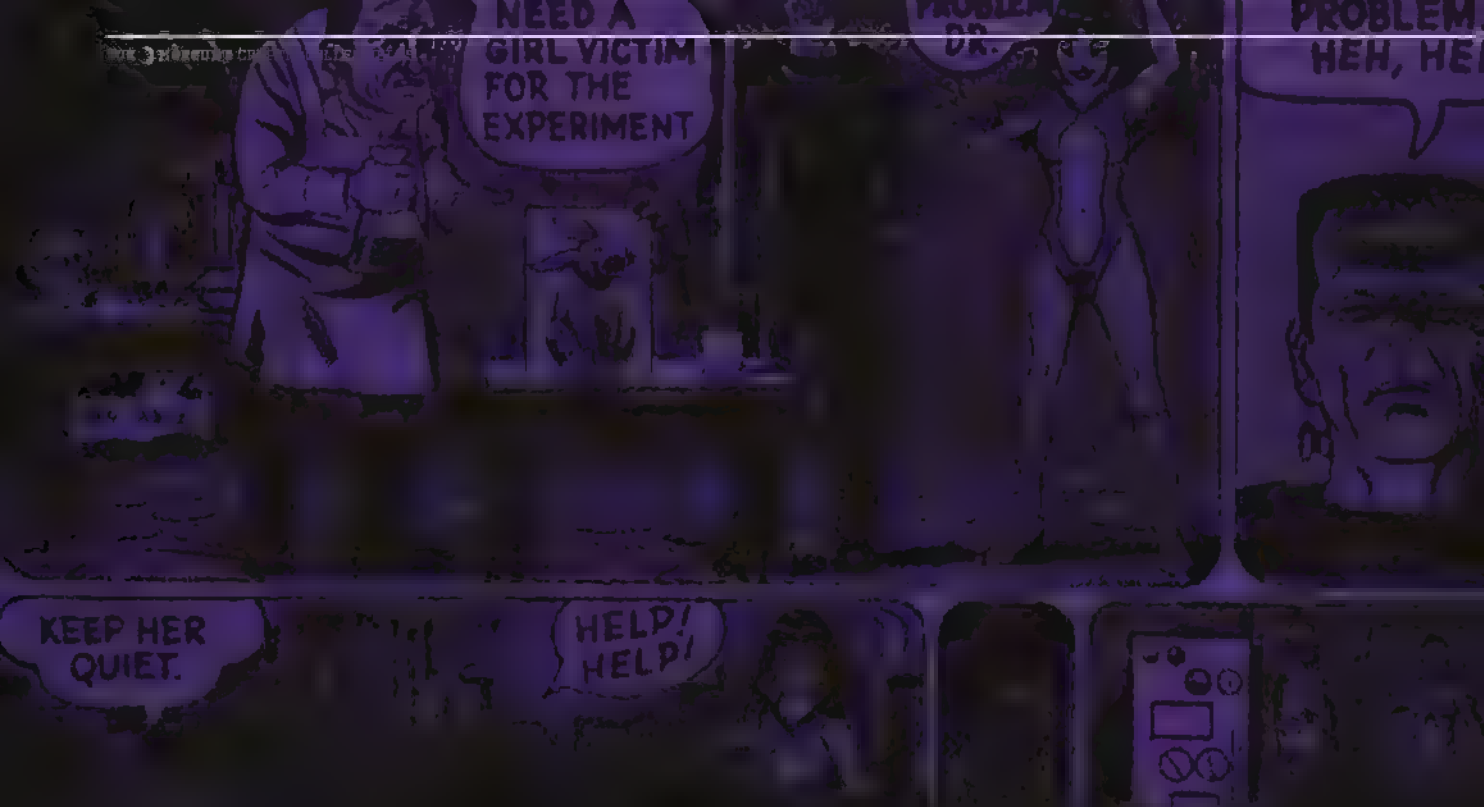


Bela Lugosi from the original 1920s Broadway stage adaptation of *Dracula*.

CHRISTINE 1/25 KIT

3 1/2" TALL

If you're a Stephen King and John Carpenter fan, then there's a model kit that will look great on your shelf beside those Michael Myers figures: the titular terror on wheels from Carpenter's 1983 film adaptation of King's novel *Christine*. The 8-inch-long kit – which is available in both a red and a white version – features a detailed miniature chassis, motor, vinyl tires, a chrome-painted grille, sheet of decals and more.



SPOTLIGHT SCINTILLATING MONSTER SCENES

LONG BEFORE YOU COULD WALK INTO YOUR LOCAL TOY OR COMIC SHOP AND PICK UP ORBESOMELY detailed collectibles from McFarlane Toys or NECA, there were Monster Scenes model kits. Released by hobby giant Aurora Plastics Corporation in 1971, they were a Monster Kid's delight and a parent's nastiest nightmare. Featuring an evil mad scientist, his monstrous, man-made servant, oversized creepy creations, not to mention buxom, scantily-clad figures and terrible torture devices to put them in, they were billed by Aurora as "frightening good fun."

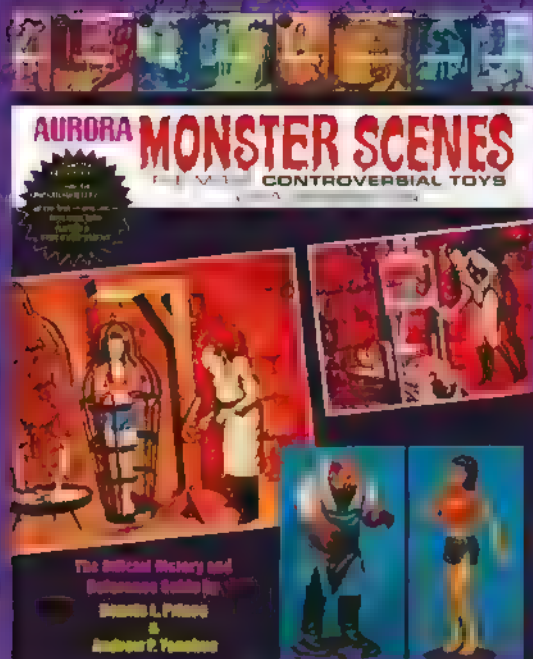
But many parents weren't amused. In fact, the kits — marketed under the tagline "Rated X... For Excitement!" — aroused the ire of more than a few concerned citizens, including women's groups and church organizations. Mired in controversy, they were soon yanked from store shelves in the United States (though they would hold on longer in Canada). Not surprisingly, they became rare collectibles, sometimes selling for hundreds of dollars apiece in mint condition.

For Aurora fanatics, the story surrounding the demise of the original Monster Scenes line is the stuff of legend: conceived as a way to deal with dwindling sales on their groundbreaking, and initially phenomenally successful, series of 1960s classic movie monster models, Aurora

temporarily phased the line out in the latter part of the decade and replaced it with something more attention-grabbing. Reasoning that their target consumers — primarily young boys — were getting older and had begun to lose interest in the static models of traditional cinematic fiends, the hobby company attempted to revitalize their line with a more lurid and interactive product.

Shortly after the release of Monster Scenes, however, the line was demonized by several groups — most noticeably the National Organization for Women and Parents for Responsibility in the Toy Industry — which labelled the toys "sick" and "sadistic," even going so far as to say that children who built the models would suffer psychological scars. Protests were staged in front of Nabisco's corporate offices in New York (family-friendly Nabisco had recently purchased Aurora). Amid the flurry of bad publicity, Nabisco gave in and pulled the kits off store shelves. As well, several long-term Aurora employees who had worked on Monster Scenes were fired. The kits continued to be sold in Canada for a time, however. The Giant Insect kit was released north of the border only, as well as — very briefly — Dracula and Dr. Jekyll & Mr. Hyde.

After nearly four decades, Monster Scenes was eventually resurrected by Moeblus Models in 2008. The initial lineup consisted of the diabolical Dr. Deadly, his



insect, and a noble Victim (barefoot and clad in a torn top and cut-offs), as well as dioramas of Dr. Deadly's terrible torture chamber The Hanging Cage (complete with working winch and pulley, and a miniature brazen, red-hot coals, poker, pincer and sword), and The Pendulum (with authentic swinging blade, plus waist and leg restraints). Later releases included cult comic-book vampire character Vampirella, The Pain Parlor (with operating table, electrical console panel and hanging skeleton) and Gruesome Goodies (featuring an operating table, lab equipment, petri dish and a screaming bunny rabbit!).

The release of the kits was a double-edged sword: not only for horror model collectors, but also for the hobby industry professionals who revived the sinister models. Dennis Prince and Meebinc Models head Frank Winspur.

"Monsters were fun to me, but the horror toys were because they were snap-together," recalls Prince. "I was eight years old and my mother didn't want me snuffing glue or toxic paint. Of course the whole 'Rated X... No Excitement' the whole kind of misogynistic thing was right over my head. I did know that the girl victim was a trouble, and the Doctor was a bad guy. I remember saying with a laugh,

A lifelong Aurora collector, Prince has been involved in the Monster Scenes project since 2004.



a variety of related merchandise, including t-shirts, shirts and magnets. Additionally, he co-authored the recently released book *Aurora Monster Scenes – The Most Controversial Toys of a Generation*, with former Aurora Project Manager Andrew Winspur (available at monsterscenes.net).

Nevertheless, his idea of a modernized kit line was originally greeted with scepticism.

"I was being told, 'No, it will never happen. You'll sell enough of them,'" recalls Prince. "I knew there were legs for this project, so I did a lot of legal checking and worked with a couple of different attorneys and set about registering Monster Scenes and the property. Then, one day, my phone rings and it's Frank Winspur on the line. He says, 'I understand you own the rights to Monster Scenes. I'd like to do model kits. Are you interested?'"

Produced in 1/18 scale, the new kits included the same features as the originals: they could be snapped together without glue and the figures came with additional movable arms and legs and bases; the modular design allowing the kits to interconnect with one another. During their original release, they were perhaps the first model kits builders could actually play with, instead of leaving them on the shelf to collect dust.

"They're pretty close to being exact," says Winspur. "Our company has also re-released the '60s Aurora favourites Dr. Jekyll as Mr. Hyde, Gigantic Frankenstein, a newly sculpted kit of The Invisible Man and Bela Lugosi as seen in the original Broadway stage adaptation of *Dracula*. "There's only a very slight difference inside the kits, which happens with every reproduction kit that comes out. We have made a little bit of an improvement to make them fit better, but really, the kits themselves are nearly identical to the originals."



SPOTLIGHT GUILLERMO DEL TORO: CRYPTIC CURATOR

GUILLERMO DEL TORO NEEDS LITTLE INTRODUCTION. ONE OF THE WORLD'S MOST celebrated contemporary filmmakers, he is known for imaginative, thought-provoking genre fare such as the Spanish-language films *The Devil's Backbone* (2001) and *Pan's Labyrinth* (2006), *Hellboy* (2004) and *Hellboy II: The Golden Army* (2008) – based upon Mike Mignola's *Hellboy* comic series – and the giant monsters-versus-robots epic *Pacific Rim* (2013). He has also acted as a producer on horror films *The Orphanage* (2007) and *Mama* (2013) and has co-authored a trio of vampire novels with Chuck Hogan – *The Strain* (2009), *The Fall* (2010) and *The Night Eternal* (2011), which spawned the television series *The Strain* currently airing on the FX cable channel.

Del Toro is also a lifelong collector of monster and genre-themed toys and collectibles and has dedicated a full house – which he has nicknamed “Bleak House” – to his collection, which includes statues, figures, movie posters, original artwork and props he has

acquired (the house also acts as offices and a working space for the filmmaker and his collaborators).

Can you tell us a bit about some of your favourite horror collectibles, and why you like them?

Well, you know, the word collectible is hard for me to define because sometimes I don't so much buy things that are already made and out for being acquired as I commission sculptors, painters or curiosity makers or seekers to get me things. I collect anatomical wax [figures]. I collect automatons. All of them made for me by Thomas Kuntz in Los Angeles. I collect life-size effigies of H.P. Lovecraft, or the cast of *Freaks*, or Edgar Allan Poe, but they're commissioned. In terms of the wide range of collectibles that are available, I absolutely love the figure lines of the old McFarlane [Toys] that have very great sculptural qualities. Sideshow Toy, Hot Toys, you know, particularly detailed action figures that were the dream you have of what an action figure could be when you were

Photo Credit: Garmy's
Cabinet of Curiosities

Photo Credit: Criterion Collection

seven or eight. You know, these guys are making them a reality, and Sideshow has a great line of classic monsters in their original line of action figures. I love my Frankenstein [figure], my Lon Chaney *London After Midnight* [figure], things like that. I like

vinyl collectibles of all those *Futurama* [characters] and *Nightmare Before Christmas*. I try to have every single collectible ever made from a Studio Ghibli film, Japanese collectibles from the Miyazaki movies – all sizes and qualities. I love Gentle Giant. I think

Photo Credit: Guillermo del Toro's *Room of Curiosities*

they create some of the most exquisite collectibles available. But when you get to the high-end markets, I think there are only two companies: Sideshow and Gentle Giant.

What about long before this, when you didn't have the financial resources to commission stuff or have these kinds of things. What would you have collected in your childhood or adolescence?

Oh, when I was a kid my favourite stuff was the Aurora monsters and then, growing up, many garage kits. I mean, I love garage kits. It's a shame it's something that is going away rapidly because of the high-end collectibles, but it was so much fun to get a great sculpt in a garage kit by [Japanese company] Kaiyodo

or many, many others that did fantastic sculptures. And then you prime them and paint them; I still paint models to this day. I still have pending about 50 models ranging from small to big. And I still paint a lot of monsters, as I did when I was a kid. So those were my favourite collectibles growing up. I also collected something nobody seemed to collect back then, things called "Oily Jigglers."

What are those?

Oily Jigglers were these ornaments in the rear-view mirror of cars that were made of very jiggly plastic and they were mostly monsters. I still have them to this day. The other thing I collect and enjoy is *kaiju* – you know, Godzilla, Gamera, Rodan, Baragon, all the



Photo Credit: Criterion Collection



Ultraman series. I started collecting them when I was a kid, so that has basically never stopped.

I have to ask: if the Bleak House catches fire and you can only grab three things on the way out,

what are you going to take?

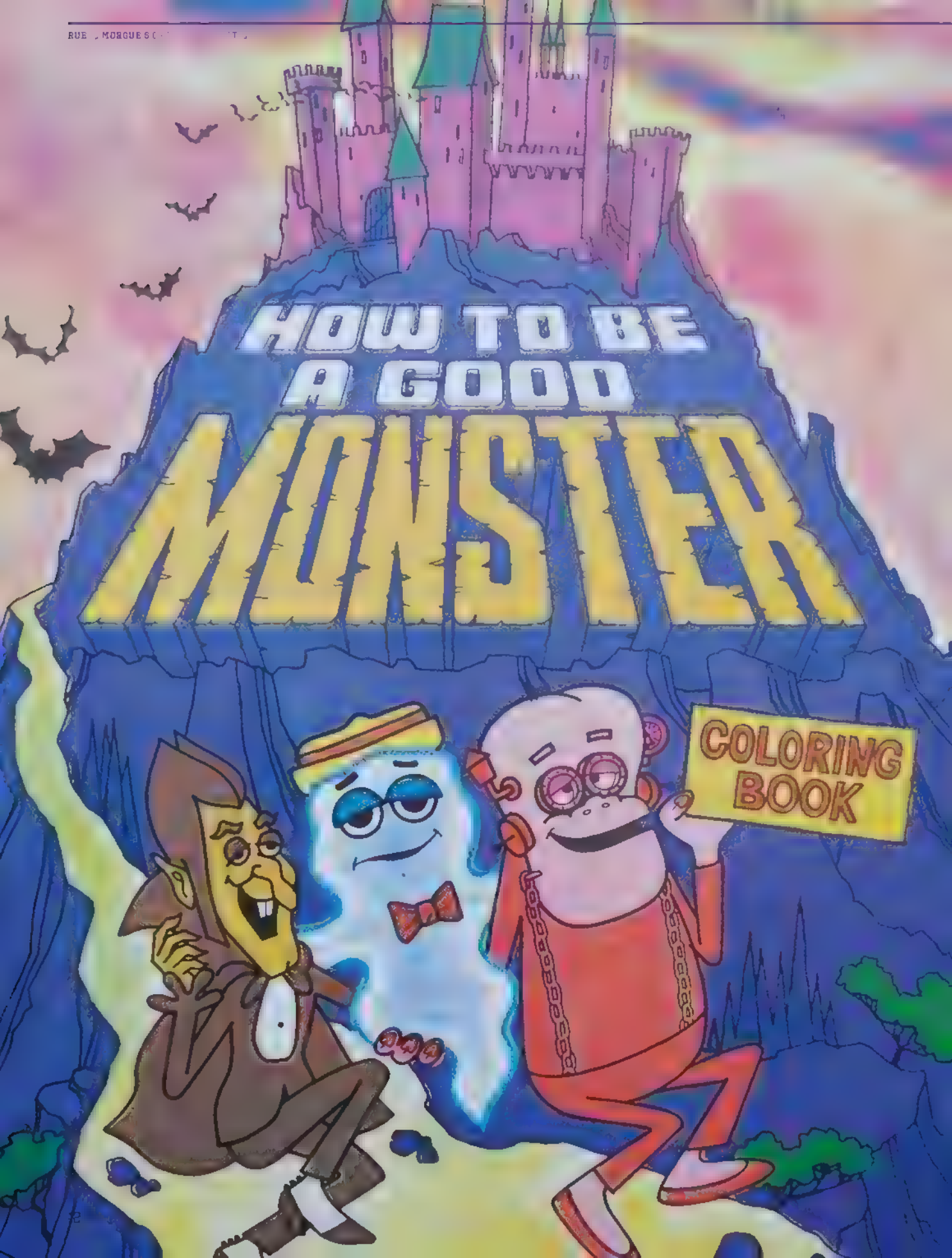
This question was asked by my wife when the house was really close to a real fire and it came really close to burning. And my answer was the one I'm going to give you. I said, "I don't want you to save anything. Because for the rest of my life I would hate those three things." Because they represent the hundreds of things that I could not save.

Why do you think we collect this stuff into adulthood? Why do you still want to paint Aurora models? What does it do for us?

Well, I think that for me painting models honestly returns me to a state of almost Zen mind silence that nothing else does. I just go quiet in my head, you know? And I think that, in my case, monsters tend to evoke childhood excitement about the world being full of possibilities, as opposed to a fine-edged world that has been tracked, mapped and Google Mapped to death. I really love the idea of the world being a more complex, mysterious place than that. So, I think that that's why I collect: to stay in awe of the world.

What was the last collectible you bought?

That's a good question. Let me think. The last collectible I bought was a small clock of the Catbus in *My Neighbour Totoro* by Miyazaki. I bought it last week in a comic book store in Paris.



HOW TO BE A GOOD

MONSTER

COLORING
BOOK

CHAPTER 3: GAMES, PUZZLES, AND COLOURING/ACTIVITY BOOKS

LIKE OTHER HORROR FILM AND TV THEMED PLAYTHINGS, THE FIRST BOARD GAMES, COLOURING BOOKS and puzzles did not make their way to store shelves until the early 1960s (though there had been a few games with a "macabre" slant, such as *Why – A Mystery Game Presented by Alfred Hitchcock*, released by Milton Bradley in 1958). With kids across North America spending their allowances on issues of *Famous Monsters of Filmland* and Aurora monster models, Hasbro decided to grab a piece of the action by putting out a set of six Universal Monsters-themed *Monster Mystery* board games in 1963, all of which featured beautifully illustrated artwork. The same year, Ideal Toy Corporation also released board games for the classic behemoths King Kong and Godzilla.

Television in the 1960s was also populated with several series featuring monsters as characters, including *The Twilight Zone*, *The Addams Family*, *The Munsters*, *Dark Shadows* and the animated *Milton the Monster*. This led Ideal, Milton Bradley and Whitman/Western Publishing Co. Inc. to produce numerous board and card games, jigsaw puzzles and colouring/activity books. In the case of *Dark Shadows*, two different games were released: one from

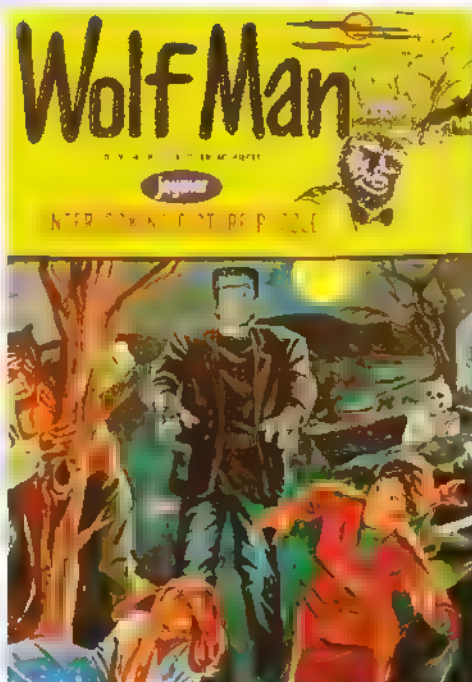
Milton Bradley and the other from Whitman/Western.

The 1970s saw items produced for such monster-filled kids' TV programs as the Filmation cartoon series *Groovie Goolies* (a colouring book was published by Whitman/Western in 1971, and jigsaw puzzles from a company named Fairchild were also issued the same year), and the

live-action *The Monster Squad* (a board game was released by Milton Bradley in 1977). The '70s also gave fans games and puzzles of Dracula, the Wolf Man, Mummy, the Creature From the Black Lagoon and an updated version of King Kong, as well as newer monsters including the giant great white shark from 1975's *Jaws* (which received the game treatment by Ideal); the titular creature from 1979's *Alien* (which was represented with a board game by Kenner, and target games and jigsaw puzzles from HG Toys); and the giant man-eating beast from 1980's *Alligator* (a game from Ideal).

The 1980s and early '90s continued to see other films such as *Gremlins*, *A*

Nightmare on Elm Street and both animated TV show and feature film adaptations of *The Addams Family* being marketed as various games, colouring/activity books and frame-tray and jigsaw puzzles courtesy of companies Springbok, Cardinal, Victory Games, Inc. and Golden/





Western Publishing. A promotional board game for 1995's *Candyman: Farewell to the Flesh* was produced, but was not made widely available to the public. A few properties including *Bram Stoker's Dracula*, *Army of Darkness* and *Aliens* had also been the subject of role-playing games (released by Leading Edge Games), which include intricately sculpted miniature metal figurines.

Nowadays, if you walk into a store looking for monster-themed colouring books or puzzles, likely the only ones you'll find are those for *Monsters, Inc.* and *Monster High*. And with the rise in video games and online gaming, horror property-themed board games have practically gone the way of the dinosaur. However, every so often, something – such as *The Walking Dead* games from Cryptozoic – still makes its way to the game aisles.

GAMES

UNIVERSAL MONSTERS MYSTERY GAMES

During the height of the '60s monster boom, toy giant Hasbro released this series of six Universal Monsters-themed board games, comprised of *Dracula*, the *Wolfman*, *Frankenstein (Monster)*, *Mummy*, *Creature From the Black Lagoon* and *Phantom of the Opera*. Featuring colourful boards, spinners and miniature cardboard playing pieces, the most striking part of the games was their stunning package artwork, reminiscent of that for Aurora's monster model kits. The *Frankenstein*, *Dracula* and *Wolfman* games can



be bought on eBay for around \$100 each, while the much rarer *Phantom*, *Creature* and *Mummy* games have been known to fetch a thousand dollars or more apiece.

BARNABAS COLLINS DARK SHADOWS GAME

In 1969, youngsters across North America used to run home from school to watch the creepy adventures of Barnabas, Quentin and Angélique. It's safe to say some of them likely also gathered around the table to play



this game. Players could assemble their own glow-in-the-dark skeletons on cardboard scaffolds by pulling plastic bones from a mini Barnabas coffin, and the first one to complete his or her skeleton was the winner. Also featuring a spinner, tiny wooden stakes and a set (of easily lost) plastic Barnabas vampire fangs, the game's fantastic box art makes this a popular *Dark Shadows* collectible.

CREATURE FEATURES — THE GAME OF HORROR

AGES 10 TO 14

Taking its name from the popular TV broadcasts (sometimes with local hosts) of classic horror films in the 1960s and '70s, the object of this *Monopoly*-

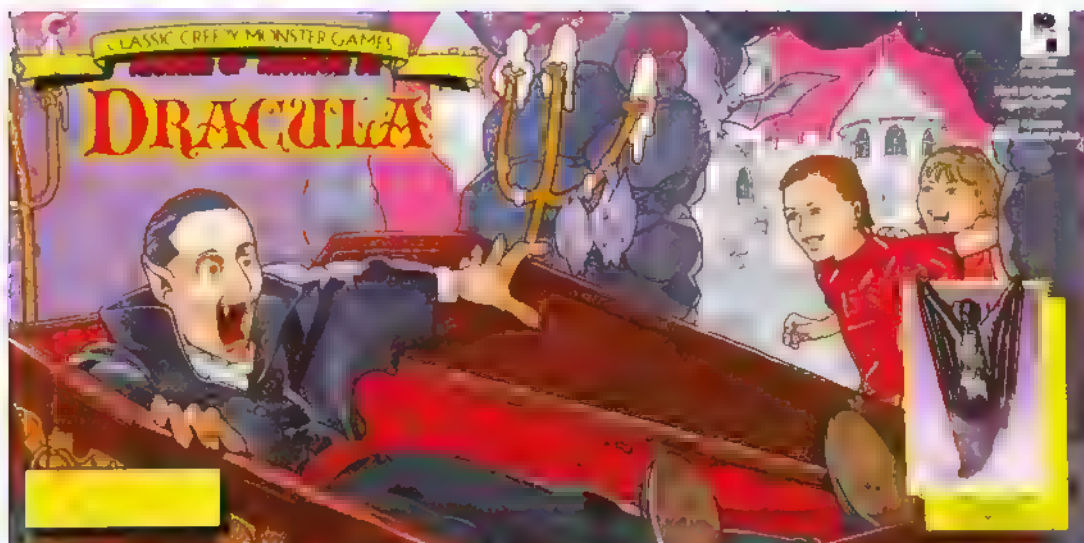


styled game was to act as a film producer and acquire horror movies, hire actors and win awards. The game came with beautiful black-and-white photo cards featuring such icons as Christopher Lee as Dracula, Boris Karloff as the Frankenstein Monster and Vincent Price as Dr. Phibes.

THE GAME OF JAWS

AGES 10 TO 14

The mega-hit *Jaws* spawned a cornucopia of



shark's toothy mouth before it snapped shut. Featuring fantastic box art with slightly modified movie poster graphics (the female swimmer was removed), this is a must for *Jaws* fans.

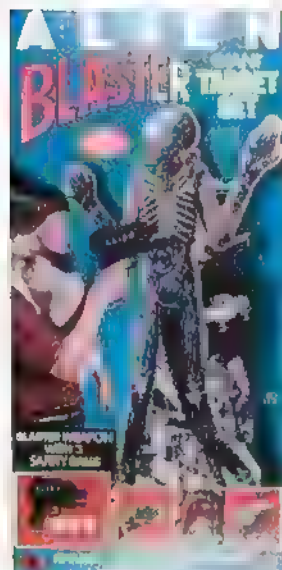
KING KONG GAME

1976, Ideal Toy Company

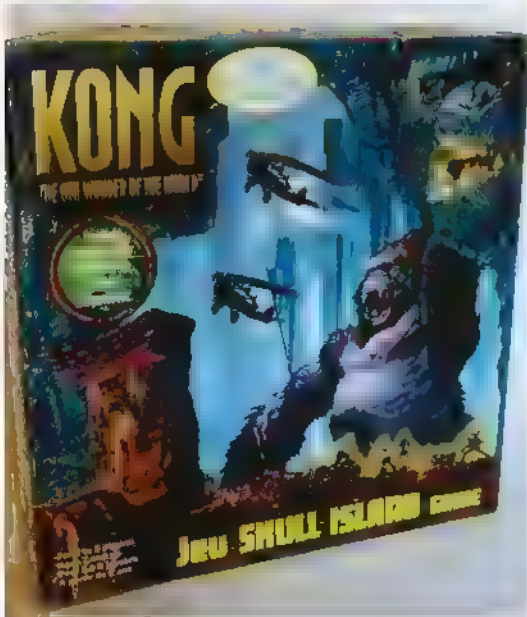
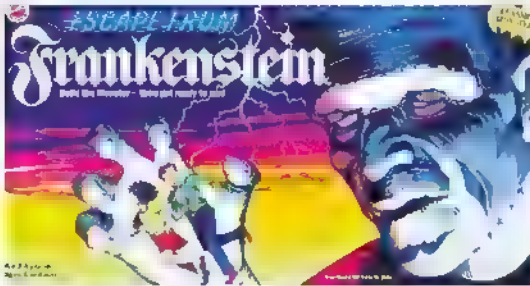
This game for the 1976 remake starring Jessica Lange and Jeff Bridges required players to stop King Kong before he reached the top of the World Trade Center. With a 33" board illustrated to look like the World Trade Center, the game contained a Kong accessory, miniature military personnel figurines, cards and a spinner. The box art for the toy featured the memorable movie poster design of Kong straddling the Twin Towers while holding Lange and battling several jets and military helicopters above. Following 9/11, a number of collectibles from the film rose temporarily in value, but have since dropped to reasonable prices.

ALIEN BLASTER GIANT TARGET SET

Many *Alien* fans are familiar with the 18-inch Kenner figure from 1979. But another company, HG Toys, also released some incredible *Alien* toys as well. One of the best was the Alien Blaster Giant Target Set. Containing a three-foot-tall illustrated cardboard alien, the toy came with a "blaster" gun and three ping pong balls to shoot at four flip-down, hinged targets – which, when hit, made an "eerie" bell sound. Incredibly difficult to



merchandise – everything from beach towels to shark-shaped necklaces – after it was released in the summer of 1975. One of the most popular items produced was Ideal Toy's *The Game of Jaws*. Designed for two to four players, the aim of the game was to fish out assorted items (including a miniature skull, boat steering wheel, gun, walkie-talkie, camera and lantern) from the



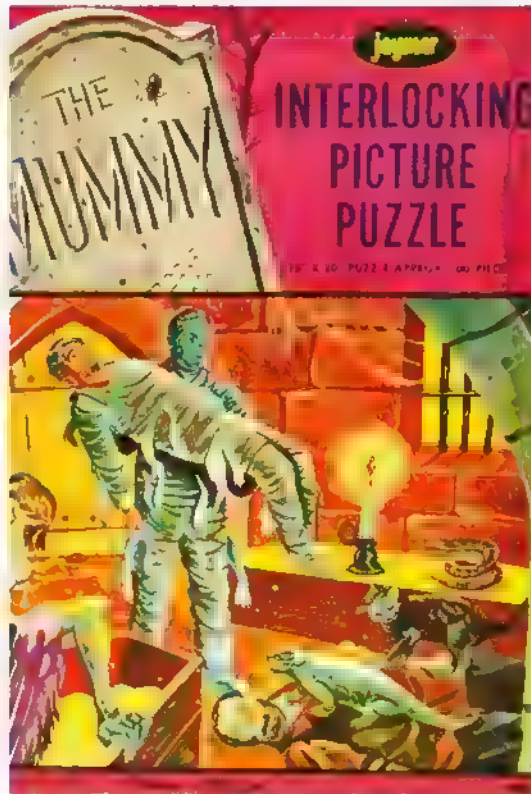
find, complete, boxed specimens have been known to sell on eBay for more than a thousand dollars.

REVENGE OF DRACULA AND ESCAPE FROM FRANKENSTEIN

This interesting pair of games (for two to four players) featured detailed playing pieces (*Revenge* included a four-inch-tall black plastic figurine of the vampire, pictured on p.46; while *Escape* included six green plastic body parts that players could assemble to build their own Frankenstein Monster), as well as smaller-sized plastic markers that were cleverly moulded in the shape of running children. The games were also marketed in the UK with different Dracula and Frankenstein Monster figurines (and superior box artwork) by Peter Pan Playthings.

KONG: SKULL ISLAND GAME

When the 2005 Peter Jackson remake starring



Naomi Watts hit screens, a new round of *King Kong* collectibles hit the market. This game features a detailed Kong figurine, New York and Skull Island game boards with 3-D cut-outs, a mini S.S. Venture tanker, Ann Darrow, biplane game pieces and more.

PUZZLES MONSTERS PUZZLES

Among the most colourful monster items to come out of the 1960s was a series of puzzles first released by Jaymar Specialty Company in 1963. Consisting of four offerings (Dracula, Frankenstein's Monster, the Mummy and Wolf Man), the puzzles – which were given names such as Vampire's Nest, Coffin Tomb and Midnight Prowl – featured lurid artwork, which in addition to the four main monsters, also crammed in bat-headed dogs and a hooded, skeleton-like character resembling the Crimson Ghost. Released in various sizes, the Universal-licensed puzzles came in both boxed and frame-tray versions, and with and without borders.



DRACULA, WOLFMAN AND FRANKENSTEIN JIGSAW PUZZLES

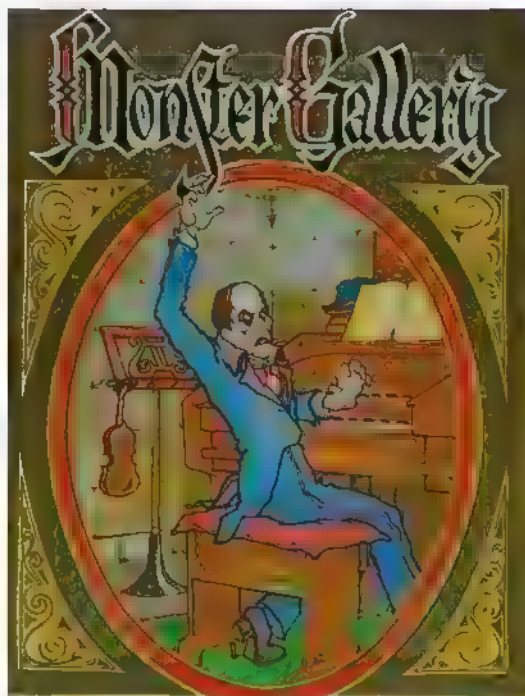
© 1954 AMERICAN PUBLISHING CORPORATION

American Publishing Corporation (APC) produced a set of three fantastically illustrated puzzles of the Frankenstein Monster, Wolfman and Dracula. Each puzzle contained 200 pieces and were sold in colourful cans with plastic lids

UNIVERSAL STUDIOS MONSTERS FRAME-TRAY PUZZLES

WESTERN PUBLISHING CO. 1991

For the 60th anniversary of Universal's *Dracula* and *Frankenstein*, Western Publishing Co. (under its "Golden" brand name) released 8¼ x 11-inch frame-tray puzzles of Bela Lugosi's Dracula (looking as he did in *Abbott and Costello Meet Frankenstein*) and, strangely enough, Glenn Strange (instead of original star Boris Karloff) as the Frankenstein Monster. The beautiful illustrations were strongly reminiscent of the



vintage '60s artwork of Aurora model kit box artist, James Bama. The company also released the puzzles in boxed editions, along with the Wolf Man and the Creature From the Black Lagoon.

COLOURING AND ACTIVITY BOOKS

MONSTER GALLERY

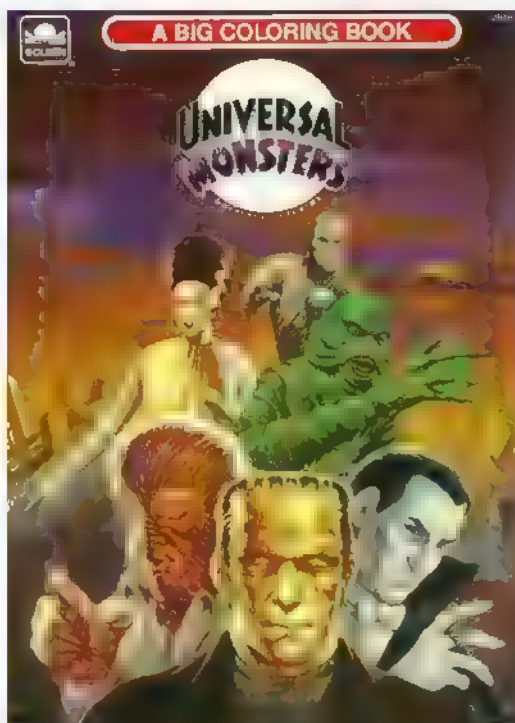
THE PAPERBACK BOOK

This unique colouring book featured beautifully illustrated drawings of various monsters, each of which contained a page of text describing the creature's origin and appearances in film, literature and folklore. Several of the illustrations – for the Cyclops, Morlock, Snowman and The Fly – were used for the package artwork for the late '70s line of Famous Monsters of Legend 8-inch figures from toy manufacturer Tomland.

HORROR ACTION COLOURING BOOK

WORLD INTERNATIONAL PUBLISHING LTD

UK-based World Publishing released this fantastic colouring book featuring stunning cover artwork depicting various Universal, Hammer and Amicus characters, including both Bela Lugosi and Christopher Lee as Dracula, Lon Chaney, Jr. as the Wolf Man, Boris Karloff as the Monster from *Son*



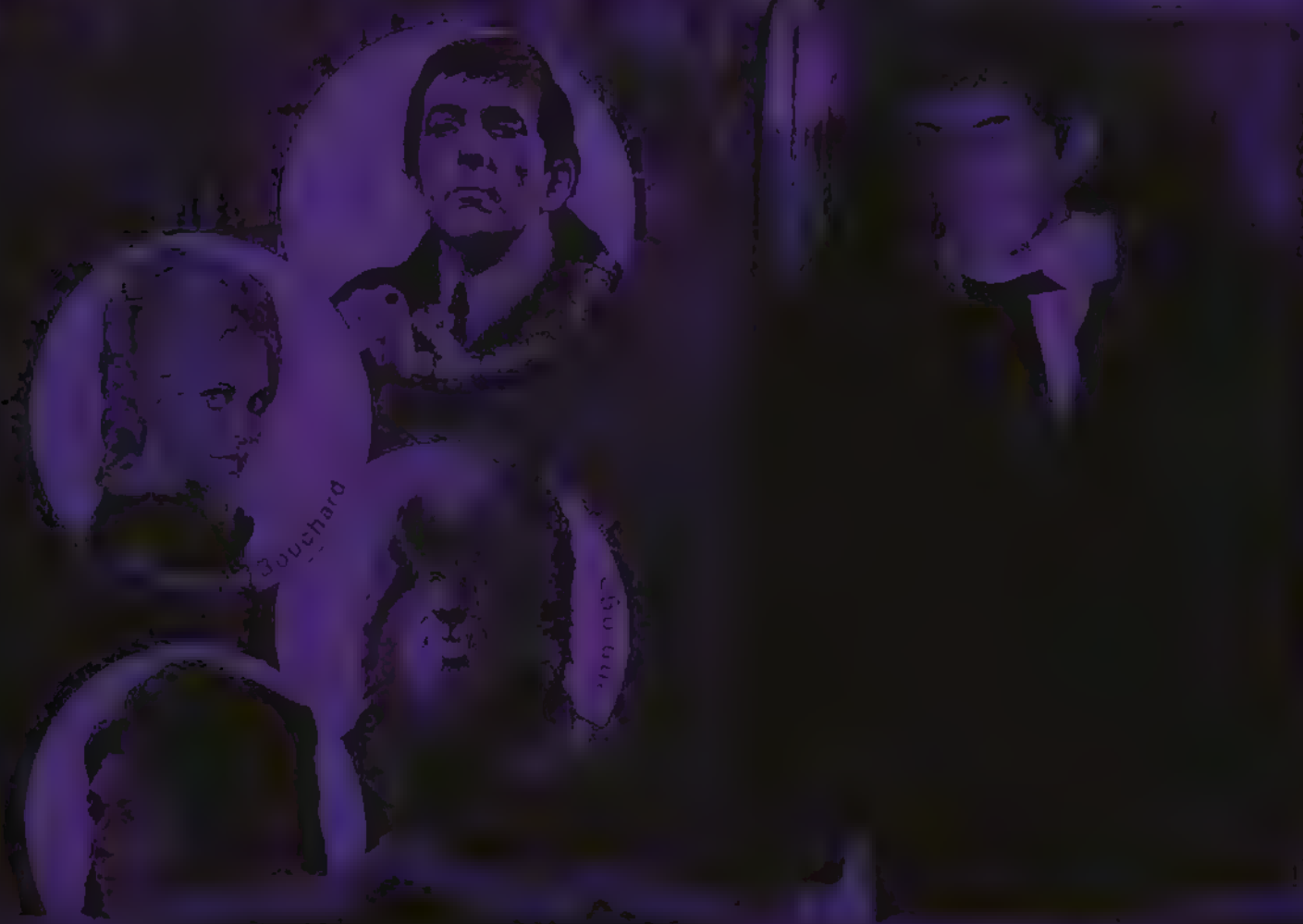
of *Frankenstein* and Peter Cushing as zombie Arthur Grimsdyke from *Tales From the Crypt*. Inside, kids were treated to drawings they could colour of Vincent Price at the organ from *The Abominable Dr. Phibes*, Cushing with magnifying glass from *The Skull*, a fanged Ingrid Pitt from *The Vampire Lovers* and Lon Chaney's Erik from *Phantom of the Opera*.

UNIVERSAL MONSTERS BIG COLORING BOOK

WESTERN PUBLISHING COMPANY INC. 1991

Released alongside a slew of products (puzzles, activity books, figures and more) commemorating the 60th anniversary of Universal's 1931 classics *Dracula* and *Frankenstein*, this 56-page colouring book allowed monster fans to apply their artistic skills colouring in drawings of the Wolf Man (and his alter ego Larry Talbot), the Mummy, the Creature From the Black Lagoon, Count Dracula, the Frankenstein Monster and his Bride. Even characters such as Igor, Jonathan Harker and Dr. Pretonius are featured.

SHADOWS



SPOTLIGHT DARK SHADOWS

THOUGH IT ORIGINALLY LEFT THE AIRWAVES IN 1971, THE COFFIN NEVER REALLY REMAINED SHUT on vampire Barnabas Collins and the other creepy characters of the cult daytime drama *Dark Shadows*. Between two spinoff movies (1970's *House of Dark Shadows* and 1971's *Night of Dark Shadows*), syndicated repeats on television, yearly fan conventions, a 1991 remake series, numerous home video releases, merchandise and the 2012

Tim Burton film starring Johnny Depp, interest in the gothic soap opera has remained strong through the decades. Hundreds of items – from paperback novels and comic books to music boxes and costumes – have been released bearing the *Dark Shadows* name or featuring the familiar fanged visage of Barnabas. Although much of the merchandise was produced during the height of the program's popularity in 1968/69, numerous collectibles have also been released in recent years.

(WHITMAN, 1968)

One of two *Dark Shadows*-themed board games to be released (the other was manufactured by Milton Bradley), this version featured a game board, cardboard playing pieces and a deck of cards containing a bonus "wallet photo" of Barnabas Collins. The box employed cartoon-styled artwork that resembled Dracula more than Barnabas.

DARK SHADOWS ORIGINAL SOUNDTRACK LP

(PHILIPS, 1968)

In 1968, the *Dark Shadows* theme was pressed on the Philips label. In addition to some excerpts of Robert Cobert's original music score, the record featured offbeat poems recited by Jonathan Frid, and "Shadows of the Night," an atmospheric spoken-word piece performed by David Selby (who played ghost/werewolf/zombie character Quentin Collins). The album, which also included a bonus 11×22-inch double-sided poster of stars Frid and Selby, was a phenomenal hit, selling millions of copies and spending nine weeks on the *Billboard* charts.

DARK SHADOWS JIGSAW PUZZLES

(WHITMAN/WESTERN PUBLISHING CO. INC., 1989)

Whitman's first jigsaw produced 100-piece puzzles and depicting Barnabas Collins and a female companion strolling through a creepy, cobwebbed crypt; the latter saw Barnabas lurking around in moonlight graveyard with a rather vicious-looking dog, which is straining to fit into the scene in the show!

DARK SHADOWS 8-INCH FIGURES

(SPECTRA TOYS, 2010)

New-defunct company Spectra Toys released a set of three figures, comprised of Barnabas Collins, witch Angelique Bouchard and werewolf Chris Jennings. The toys were produced in the 8-inch retro style of vintage 1970s Mego dolls and featured nicely detailed head sculptures, fabric clothing and for the Barnabas figure, a small wooden accessory.





AT
YOUR
FAVORITE
STORE

CHAPTER 4

MASKS AND COSTUMES

BEFORE THE 'EVENT' COMMERCIALLY AVAILABLE COSTUMES AND MASKS IN THE 1940s, HALLOWEEN REVELLERS who dressed up as pirates, ghosts, skeletons, hobos, clowns and witches had to make do with homemade disguises crafted from old clothing, crepe paper or gauze. When mass-produced costumes did become available, they were courtesy of companies such as Don Post Studios, Ben Cooper, Topstone, Halco and Collegeville.

Los Angeles-based Don Post Studios was the first company to release a monster-themed mask, when it marketed an over-the-head rubber novelty mask of Frankenstein's Monster in 1948. Fifteen years later, multi-talented musician, magician, makeup artist and mask maker Verne Langdon would become co-owner of the company, and would play a large part in the creation and release of high-quality, incredibly detailed latex masks of Universal characters including Dracula, the Wolf Man and the Phantom of the Opera in 1963. The masks would be advertised for years within the pages of such genre film magazines as *Famous Monsters of Filmland* and *Monster World*, along with numerous low-cost offerings from Ben Cooper and Topstone – two companies that were also well-known for their

lines of rubber monster masks in the 1960s and '70s.

Many vintage kids' Halloween costumes consisted of a thin plastic vacuform mask with eye cut-outs, openings for the nostrils and mouth and an elastic cord stapled to the sides, along with a colourful, flame-retardant rayon or vinyl jumpsuit. Halco, Ben Cooper and Collegeville released these costumes during the '60s, '70s and '80s, producing everything from vampires, werewolves, devils, black cats, skeletons and Frankenstein monsters, to characters from *The Addams Family*, *The Munsters* and *Dark Shadows*, to terrors such as the toothy threat from *Jaws*, the gooey titular character from *The Incredible Melting Man*, the xenomorph from *Alien*, and even *A Nightmare on Elm Street*'s Freddy Krueger.

Strangely, many of these costumes were adorned with both the name and image of characters the costumes were supposed to be depicting. As a result, apart from the mask, many of the items actually bore little resemblance to how the characters were supposed to look. As goofy as many of the costumes were, due to their rather short lifespan – many were thrown away after Halloween – vintage-era masks and jumpsuits are now highly collectible.

These days, both children and adults can easily





obtain highly detailed (not to mention much more accurate looking) costumes, masks and monster makeup kits any time of the year from manufacturers such as Rubie's Costume Company (which bought out Ben Cooper in 1992 when the company went bankrupt). Rubie's has the license to dozens of properties, including the Universal Monsters, *The Addams Family*, *Friday the 13th*, *A Nightmare on Elm Street* and *Ghostbusters*. Elope released an assortment of *Dark Shadows*-themed costume accessories, and Trick or Treat Studios has created stunning over-the-head rubber masks of Michael Myers from *Halloween II*, Prince Mamuwalde from *Blacula*, the Creeper from *Jeepers Creepers*, one of the Cannibalistic Humanoid Underground Dwellers from *C.H.U.D.*, characters from *Killer Klowns From Outer Space* and many others.

FRANKENSTEIN'S MONSTER MASK

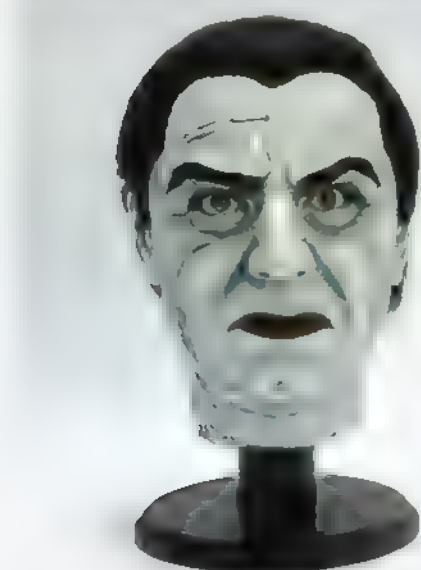
Officially licensed by Universal (then referred to as Universal-International), the mask – which was sold in a striking green box with a black, white and green illustration of the Monster – was used in numerous "spook shows" of the day and was even worn by publisher James Warren on the cover of the first issue of *Famous Monsters of Filmland* in 1958. Sadly, due to the thin rubber used, only a couple of the masks are rumoured to still exist.

UNIVERSAL MONSTERS "CALENDER MASK"

In 1963, Don Post released this iconic line of thick rubber over-the-head masks, comprised of both super popular characters such as the Frankenstein Monster, Dracula, the Wolf Man, the Phantom of the Opera, the



Mummy and the Creature From the Black Lagoon, as well as lesser-known creatures including a Mole Man (from 1956's *The Mole People*) and a Metaluna Mutant (as seen in the 1954 classic *This Island Earth*). The line also offered masks of Mr. Hyde, the Hunchback of Notre Dame and a "Mad Doctor," as well as highly detailed rubber hands that could be worn like gloves. Like much of the monster merchandise of the day, Bela Lugosi's Dracula resembled the actor as he looked in 1948's *Abbott and Costello Meet Frankenstein*, and the Hunchback looked somewhat like the version depicted in the 1957 Lon Chaney, Sr. biopic *Man of a*



Thousand Faces, starring James Cagney as the silent film star. However, a hefty price tag of \$34 for each mask and \$17.50 for pairs of rubber hands prevented most children from ever owning the items. The masks are popularly referred to as the "Calendar Masks" because they were featured in a beautiful full-colour 1966 calendar published by Prestige Publications. The Frankenstein Monster mask was also featured on the cover of the 1967 spoken-word album *An Evening with Boris Karloff and Friends*. The masks were later reissued in the late 1990s.

VERNE LANGDON ZOMBIE MASK

After selling his share of Don Post Studios back to company founder Don Post Sr., Verne Langdon went



to work as a makeup artist on numerous films and TV shows, including the *Planet of the Apes* films and subsequent television series. As a personal project, Langdon sculpted two masks in the early '70s: a Neanderthal man and the Zombie, the latter of which was used by

publisher James Warren for the cover of the *Creepy* 1972 annual. Warren received numerous requests for the mask from readers, leading Langdon to craft about two dozen of them with fellow mask maker Terry Smith. The extremely limited number has long made them a particularly sought-after collectible. Nearly 30 years later, the mask was reissued as a limited-edition release (re-sculpted by Kelly Mann), with the co-operation of Langdon himself.



MOVIE/T.V. HORROR MAKE-UP / MOVIE/T.V. MONSTER MAKE-UP

© 1977 PRESSMAN CORPORATION

The mid-1970s brought monster fans these two elaborate makeup kits from Pressman Corporation, touted as being created by famed makeup artist Dick Smith (*The Exorcist*, *The Godfather*), which allowed users to create nasty-looking scars, stitches and wounds, and transform themselves into various creatures, including the Frankenstein Monster, Mr. Hyde and the Hunchback of Notre Dame. The company also released a King of the Gorillas Movie Make-Up set in 1977, no doubt to take advantage of the then-recent release of Dino De Laurentiis' version of *King Kong*.

THE INCREDIBLE MELTING MAN COSTUME

© 1977 COLLEGEVILLE

A throwback to the B-movies of the 1950s, 1977's *The Incredible Melting Man* – about an astronaut who is exposed to radiation during a voyage in space and begins to disintegrate into a gooey substance upon his arrival back on Earth (with gross-out makeup effects provided by Rick Baker) – spawned a few pieces of merchandise, including a Halloween costume from Collegeville. Typical of costumes of the day, images



of the titular character appear on the front of the costume.

ALIEN COSTUME

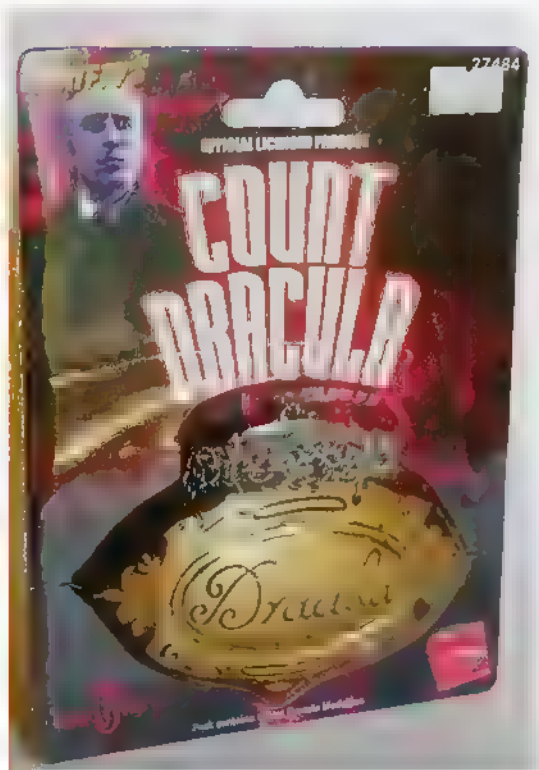
© 1979 COLLEGEVILLE

Ben Cooper released this fantastic costume of the H.R. Giger-designed creature from Ridley Scott's 1979 masterpiece. Featuring a nicely designed mask and plastic outfit (pictured, p.57), it actually tried to resemble the character. Incredibly difficult to find nowadays, still-boxed costume and mask sets can sell for several hundred dollars.

FREDDY KRUEVER COSTUME

© 1984 COLLEGEVILLE

During the height of Freddy's popularity in the late



1980s, Collegeville produced this great-looking plastic costume and mask (complete with moulded hat) for kids. Both the mask and costume were faithful to the look of the character, which make this a favourite of Freddy fanatics.

HAMMER HORROR COSTUMES AND ACCESSORIES

UK-based costume manufacturer Smiffy's released a line of masks, costumes and accessories of various characters from Hammer horror films. Products included over-the-head rubber masks of Christopher Lee's Creature from *The Curse of Frankenstein*; Dracula and Oliver Reed's werewolf from *Curse of the Werewolf*; Dracula, the Mummy and Countess Dracula costumes; a Dracula ring, set of fangs and medallion (as seen in *Taste the Blood of Dracula*).

DARK SHADOWS BARNABAS COLLINS COSTUME AND ACCESSORIES

ELOPE 20.1

In advance of the 2012 Tim Burton-directed adaptation of *Dark Shadows* starring Johnny Depp and Michelle Pfeiffer, several companies released *Dark Shadows*



products, including a costume, while novelty company Elope offered up numerous Barnabas Collins costume items: a high-quality Inverness coat, a wig (featuring the character's distinctive pointed bangs), a ring and wolf's head cane. The cane was seemingly produced in lower quantities and is now very difficult to find.

GHOSTBUSTERS COSTUMES

RUBIE'S COSTUME COMPANY INC 2014

For the 30th anniversary of Ivan Reitman's classic, Rubie's Costume Company released numerous costumes for both adults and kids (and even for pets), including inflatable Stay Puft Marshmallow Man and Slimer costumes, as well as highly detailed outfits of

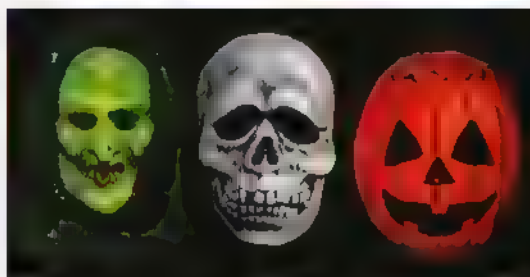
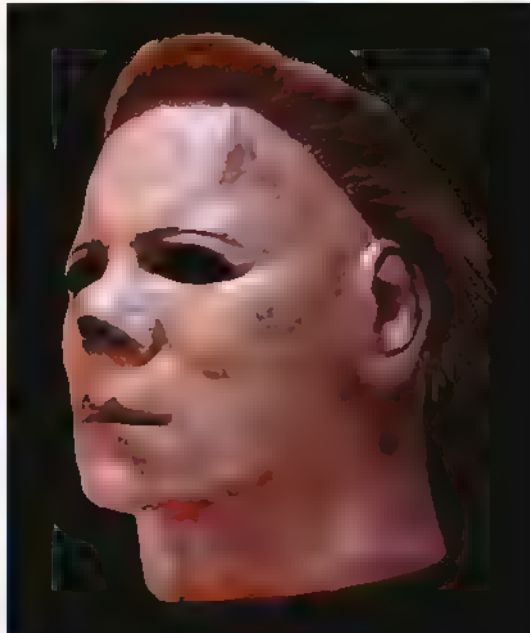


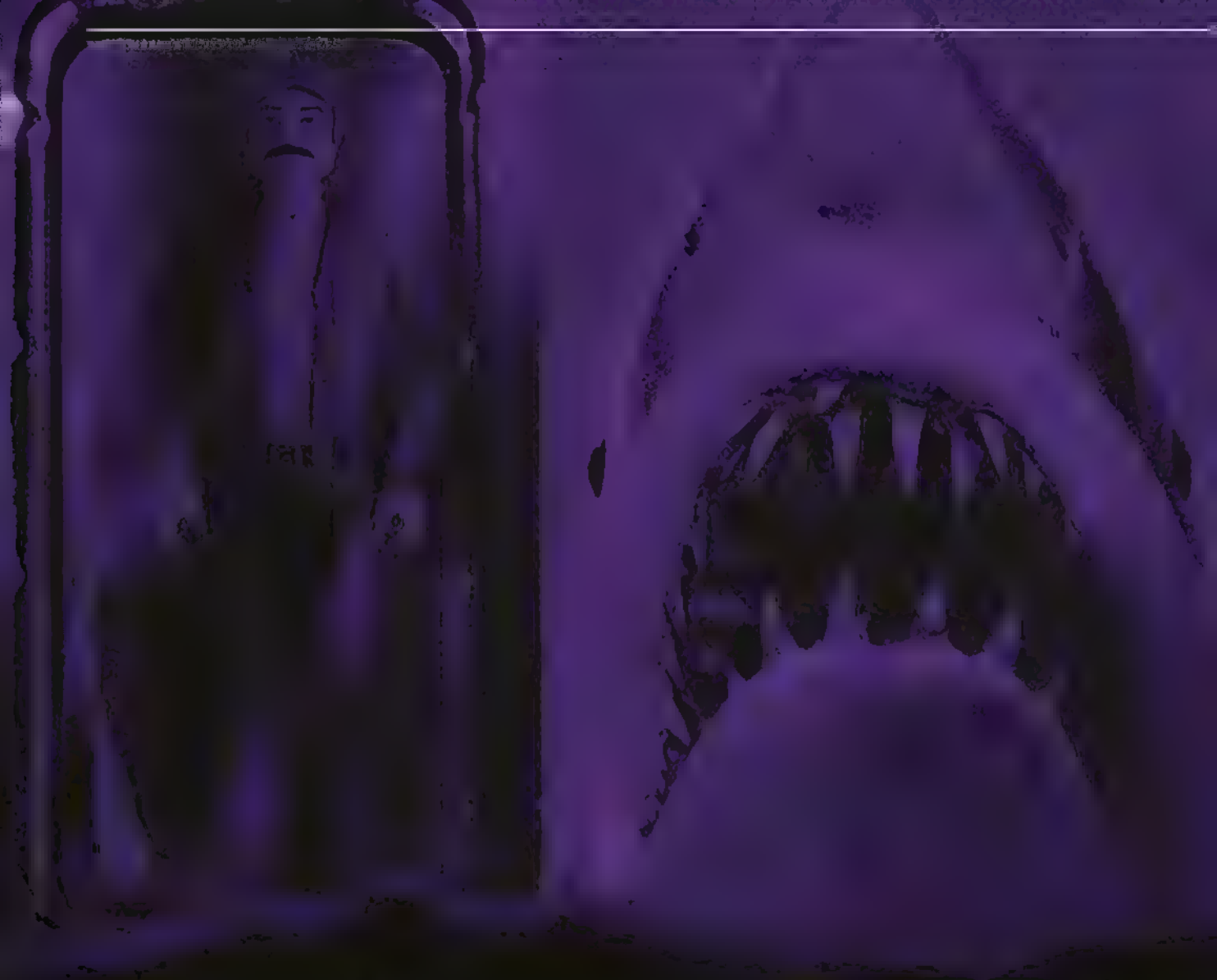
the Ghostbusters themselves, complete with proton packs.

MICHAEL MYERS HALLOWEEN II MASKS

TRICK OR TREAT STUDIOS 2012

Trick or Treat Studios has become a highly respected company. Among its most popular releases are the officially licensed Michael Myers masks (in both standard and "blood tears" versions) from *Halloween II*. The company has also released the Witch, Skeleton and Skull masks from *Halloween III: Season of the Witch* and additional Myers masks from several of the later sequels. Other Trick or Treat Studios releases include a mask of Gunther the Funhouse Freak from Tobe Hooper's *The Funhouse*, Bubba from the cult classic TV movie *Dark Night of the Scarecrow* and characters from the animated '60s cult classic *Mad Monster Party*.





SPOTLIGHT **JAWS**

UNLEASHED IN THE SUMMER OF 1975, STEVEN SPIELBERG'S **JAWS** WAS TO TERRIFY MILLIONS OF moviegoers and take a huge bite out of the box office. Based on a popular novel by Peter Benchley, the film became the biggest money-making movie produced up to that point and established Spielberg as one of Hollywood's most talented filmmakers.

Jaws also created an instant demand for shark-themed items and it led to a landslide of merchandise. Hundreds of collectibles were produced: beach towels, inflatable pool toys, T-shirts, a game, puzzles (which you could assemble to make your own movie poster), plastic model kits, tie-in novelizations and "making-of" books, a soundtrack album of John

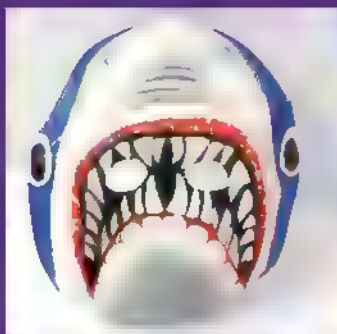
Williams' memorable score, drinking cups and a Halloween costume.

Many of these items were adorned with the iconic image of the enormous great white shark rising beneath a female swimmer. Painted by well-known artist Roger Kastel, the artwork was originally intended for use on the cover of the mass market paperback release of Benchley's novel. However, when Universal executives saw how incredibly effective the design was, they decided to employ it for use in the film's marketing campaign — which included theatrical movie posters, press books and lobby cards. It would be used on nearly all *Jaws* memorabilia, including items released this past year for the film's 40th anniversary.

JAWS HALLOWEEN COSTUME

(COLLEGEVILLE, 1975)

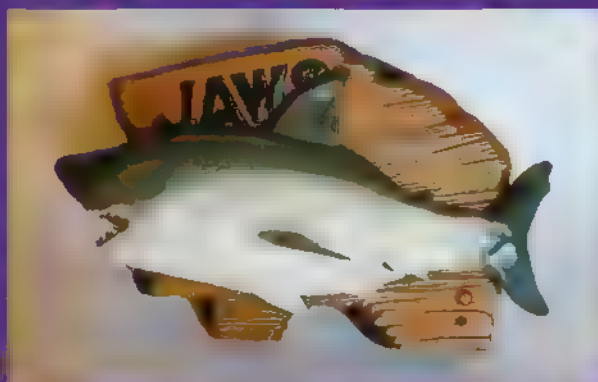
Beloved costume company Collegeville marketed this Halloween costume, complete with plastic vacuform shark mask and outfit illustrated with a variation of the famous Roger Kastel artwork (with the female swimmer this time in silhouette). The mask and box were reproduced (with very slight modifications) for a Fright Rags *Jaws*-themed promotion this past summer that included the mask and a T-shirt package inside the box.



JAWS: IT'S A SINGING AND DANCING JAWS

(GEMMY, 2000)

Gemmy, a company that makes namesake life-size animated horror props for Halloween, marketed this motion-activated "singing and dancing" model of "Bruce" that not only plays John Williams' iconic theme from the film, but also moves as a Bobby Darin-like rendition of "Mac Knife" is played.



JAWS DELUXE BOXED SET — MOVIE MANIACS 4

(MCFARLANE TOYS, 2001)

McFarlane produced the drama/play of the damaged Orca being attacked by the shark, complete with a miniature figure of mortally wounded shark hunter Quint that can be placed inside the creature's mouth and "breaks apart" at the waist. The company also released a miniature 3-D sculpture of the film's movie master in 2001.



JAWS REACTION FIGURES

(FUNKO/SUPER7, 2015)

Adding to the ever-growing line of action figures the popular ReAction line is this set of 3 3 1/2-inch-tall action figures comprised of Chief Martin Brody, Matt Hooper and Quint, each with their accessory and a 10-inch-long toy of the great white shark, complete with oxygen tank. A "final battle" variant two-pack set of the wounded shark with a bloodied Quint figure was made available as an exclusive at the 2015 San Diego Comic-Con.



TOPPS®



FRIGHT FLICKS



CHAPTER 5: TRADING CARDS

TRADING CARDS – THOSE ROUGHLY 2 1/2 X 3 1/2-INCH PIECES OF PAPERBOARD FEATURING IMAGES from various film and TV shows – have long been popular collectibles. Usually packed in sets of six to twelve cards and, in the case of vintage releases, with a sticker and a piece of pink bubblegum, they were traded between kids in the neighbourhood in an effort to build complete sets. Nowadays, they are arguably more sought-after by adults than children.

The first set of horror-themed trading cards to be released was *Funny Monsters* in 1959. Produced by New York City-based Topps Chewing Gum Company, they featured comically ghoulish illustrations by cartoonist Jack Davis of *Mad Magazine* fame. The company – which released the series under its subsidiary name Bubbles, Inc. – decided to utilize amusing captions and jokes on the cards, apparently as a way to minimize the product's macabre theme (still a touchy subject with parents at the time).

Subsequent series *Horror Monsters* (released by Nu-Cards, Inc. in 1961), *Famous Monsters* (put out by the Rosan Printing Company in 1963) and the smaller-sized *Monster Midgees* (marketed by Topps in 1963) were to showcase black-and-white photos of various horror and sci-fi films of the day. One of the non-photo cards sets of the 1960s was the notorious *Mars Attacks!* line released in 1962 by Topps (again as Bubbles, Inc.). Its outrageous illustrations of evil Martians annihilating people and animals led to protests from angry mothers.

In the mid to late 1960s, monsters and creatures on the television screen – as seen in *The Addams Family*, *The Munsters* and *Dark Shadows* – led to numerous TV-themed trading card releases. *The Addams Family* (produced by Donruss in 1964) was a set of 66 black-and-white cards featuring photos of Morticia, Gomez, Lurch, Uncle Fester, Pugsley, Thing, Wednesday and Grandmama. *The Munsters* (released by Leaf in 1964) was comprised of 72 black-and-white cards and several colour stickers of Herman, Lily, Grandpa, Marilyn and Eddie. *Dark Shadows* saw two sets of cards, courtesy of the Philadelphia Chewing Gum Corporation in the late 1960s.

Come the 1970s, Topps released a slew of genre-themed sets: Hammer Films got its own line of cards with 1975's *Shock Theater* (featuring beautiful full-colour images of Christopher Lee as Dracula and Peter Cushing as Baron Frankenstein), Dino De Laurentiis' 1976 update of *King Kong* received a series of cards, as did *Jaws 2* in 1978 and *Alien* in 1979. In 1980, the company released *Creature Feature*, which featured imagery from Universal classics and later films from the 1960s and '70s. The '80s also saw *Jaws 3-D* and *Ghostbusters 2* cards, and the gory *Fright Flicks*, which showcased contemporary horror films such as *Fright Night*, *Pumpkinhead*, *A Nightmare on Elm Street* and *Day of the Dead*.

In the 1990s, fans saw cards for *Twin Peaks* (from Star Pics, Inc.), *Bram Stoker's Dracula* (Topps), a Universal Monsters set titled *Universal Monsters*



"LET'S TELL SCARY STORIES."

Illustrated (Topps), several sets for *The X-Files* (Topps), *Buffy the Vampire Slayer* (from Inkworks), Hammer horror films (Cornerstone Communications), and *The Blair Witch Project* (released by Topps in 1999). Over the past fifteen years, we've had collectible cards to tie in with *Van Helsing* (released by Comic Images in 2004), *Army of Darkness* (from Dynamic Forces in 2005), and more recently, TV's *The Walking Dead* (from Cryptozoic), *Bates Motel* and *American Horror Story* (both released by Breygent Marketing, Inc.).

HORROR MONSTERS TRADING CARDS

This line of 146 cards was released in two series: the first set was framed by green borders, the second by orange borders. Though the cards featured black-and-white photos (of such classics as *Horror of Dracula*, *The Phantom of the Opera*, *King Kong*, *Return of the Fly*, *The Mummy*, *The Alligator People* and *The Hideous Sun Demon*), many also employed either a green or orange tinting that matched the colour of the border. The back of the cards were adorned with monster illustrations and various jokes.





MARS ATTACKS!

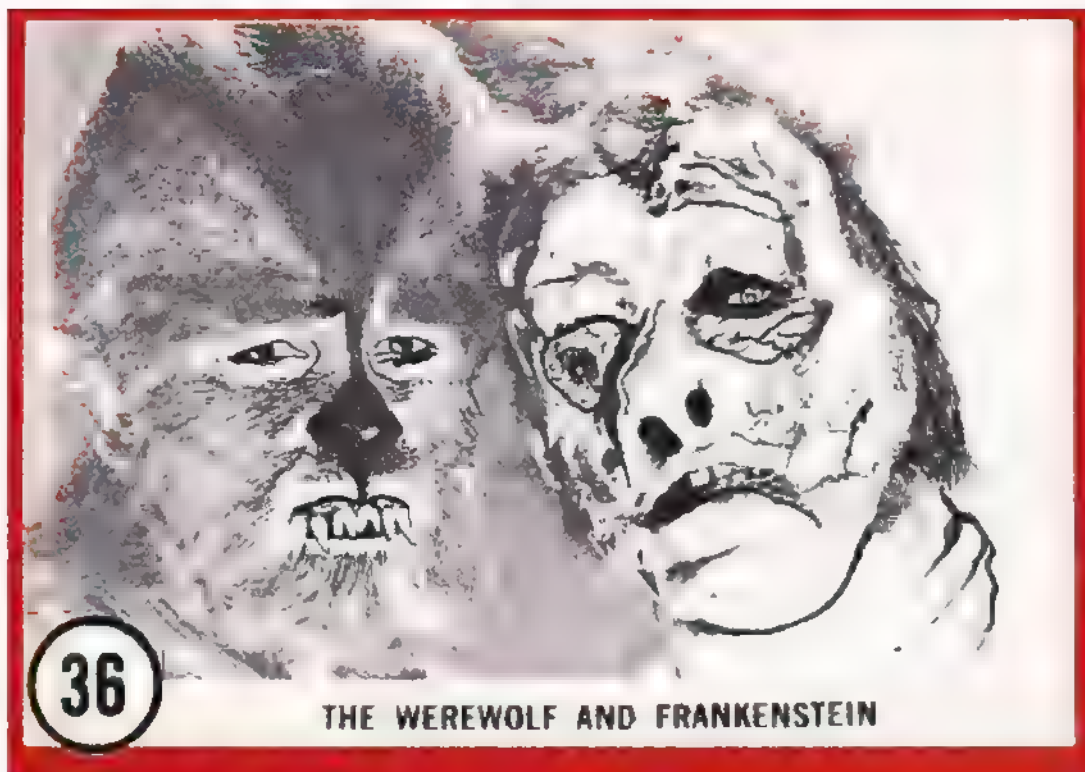
One of the most infamous lines of trading cards ever released was *Mars Attacks!* Illustrated by noted artist Norm Saunders, the full-colour 55-card set depicted the capture, imprisonment and killing of humans and animals at the hands of malevolent aliens with oversized heads and their robot and creature minions. Children loved the outrageously shocking artwork, but many parents did not, and the controversial cards were removed from shops and newsstands. The line attracted a large cult following, and eventually led to a 1996 film directed by Tim Burton.

FAMOUS MONSTERS

ROSAN PRINTING COMPANY 1963

As *Famous Monsters of Filmland* was instrumental in perpetuating the monster boom of the 1960s, it was only a matter of time before the magazine would have a hand in releasing a set of trading cards as well. Comprised of 64 black-and-white cards with reddish-orange borders, the series featured images of such





flicks as *Konga* and *I Was a Teenage Frankenstein*. The backs of the cards contained product ads similar to those found in the back of the magazine, where kids could buy Teenage Werewolf rubber masks, toy skulls and Dracula posters from *Famous Monsters'* merchandising arm, Captain Company.

DARK SHADOWS WALLET PHOTOS

STYLING: JIMMYE L. HARRIS 1968, 1969

Dark Shadows spawned merchandise of every kind, including two sets of trading cards (or "Wallet Photos," as they were called on wrappers). Issued by the Philadelphia Chewing Gum company, each set contained 66 black-and-white cards, with the first set (featuring a pink border) released in 1968 and the second set (with a green border) issued in 1969. Many of the cards featured photos of vampire Barnabas Collins (Jonathan Frid) or ghost/werewolf Quentin Collins (David Selby). Individual packs of cards sold for five cents apiece, and some wrappers featured an ad for an offer giving kids the opportunity to send away for their own replica Barnabas ring for 50 cents and five gum wrappers.





SHOCK THEATER

THE FIRST SET

SHOCK THEATRE

THE SECOND SET

This fantastic set of 51 cards was the first to be entirely devoted to the output of Britain's Hammer Films. The full-colour cards with blood-red borders depicted scenes (and a few promo shots) from such films as *Dracula Has Risen From the Grave*, *Frankenstein Must be Destroyed*, *Taste the Blood of Dracula*, *Horror of Frankenstein*, *Scars of Dracula* and *Dracula A.D. 1972*, along with tongue-in-cheek captions. The series was re-released in the UK the following year with a few changes to the lineup (fewer *Frankenstein* film-themed cards were made available) and captions.

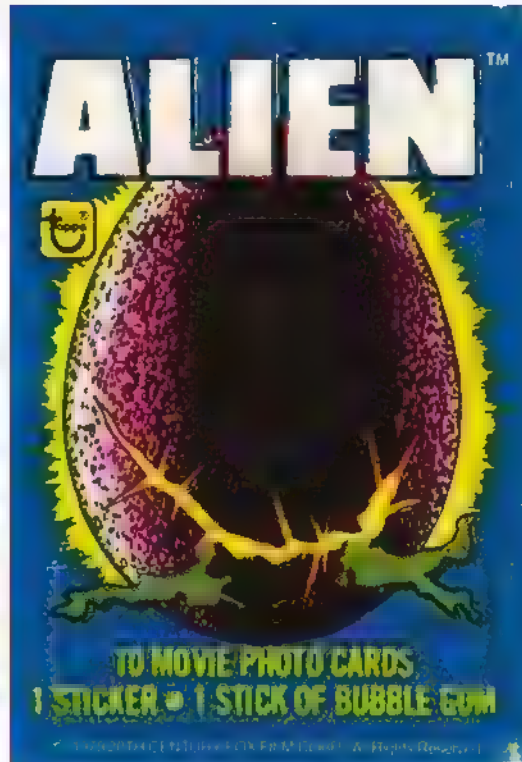
JAWS 2 CARDS

THE FIRST SET

JAWS 3-D CARDS

THE SECOND SET

When *Jaws* was released in the summer of 1975 it spawned a boatload of collectibles, but strangely



enough no trading cards.

This was rectified with the release of *Jaws 2* in 1978 and *Jaws 3-D* in 1983. Both sets featured the standard colour photo cards and sticks of bubblegum, but the reverse of the *Jaws 3-D* cards featured three-dimensional illustrations that could be used with the mini anaglyph 3-D viewers that came with the cards.



ALIEN MOVIE PHOTOS CARDS

TOPPS CHEWING GUM INC. 1979

Topps produced this set of trading cards (with each pack containing ten cards, one sticker and a piece of gum) for the release of the 1979 horror/sci-fi classic. The front of the cards depicted scenes from the film, while the back of the cards contained either plot points and character descriptions or images that could be



combined together to form a poster puzzle. Many of the stickers featured stars Sigourney Weaver, Tom Skerritt, Veronica Cartwright and others in promotional shots. The card wrappers showcased ads for *Alien* target games and jigsaw puzzles from HG Toys.

CREATURE FEATURE PHOTO CARDS

TOPPS CHEWING GUM INC.

This 1980 release relied heavily on images from classic Universal monster movies, but it also gave fans some photos from a few later films, including Hammer's *The Mummy* and Vincent Price from *The Abominable Dr. Phibes*. In addition to the black-and-white cards (featuring purple, blue and green borders), each pack (which sold for 25 cents) contained a colourful sticker and a piece of gum.

TWIN PEAKS TRADING CARDS

Though it was one of TV's most memorable programs, David Lynch's offbeat 1990-91 prime-time soap only spawned a few pieces of merchandise, including a "diary" of ill-fated homecoming queen Laura Palmer,



an "autobiography" of FBI Special Agent Dale Cooper, a soundtrack CD, and this set of 76 trading cards from Star Pics. Featuring a photo on the front and a character bio (which listed accomplishments, strengths and weaknesses) on the reverse, cards were created not only for series characters Sheriff Harry S. Truman, the Log Lady and Killer Bob, but also for Lynch, composer Angelo Badalamenti and singer Julee Cruise.



HAMMER HORROR TRADING CARDS

"Hammer Horror" was the name given to two different lines of Hammer-themed trading cards. The first, from Cornerstone Communications, were high-quality, glossy cards featuring scenes from such classics as *Dracula: Prince of Darkness*, *Twins of Evil* and *Captain Kronos – Vampire Hunter*. A number also featured reproductions of vintage Hammer movie posters such as *Curse of the Werewolf* and *Frankenstein Must Be Destroyed*. The second line, from Strictly Ink, were also beautifully designed and contained a number of illustrated "sketch cards," as well as autographed cards signed by various Hammer stars including

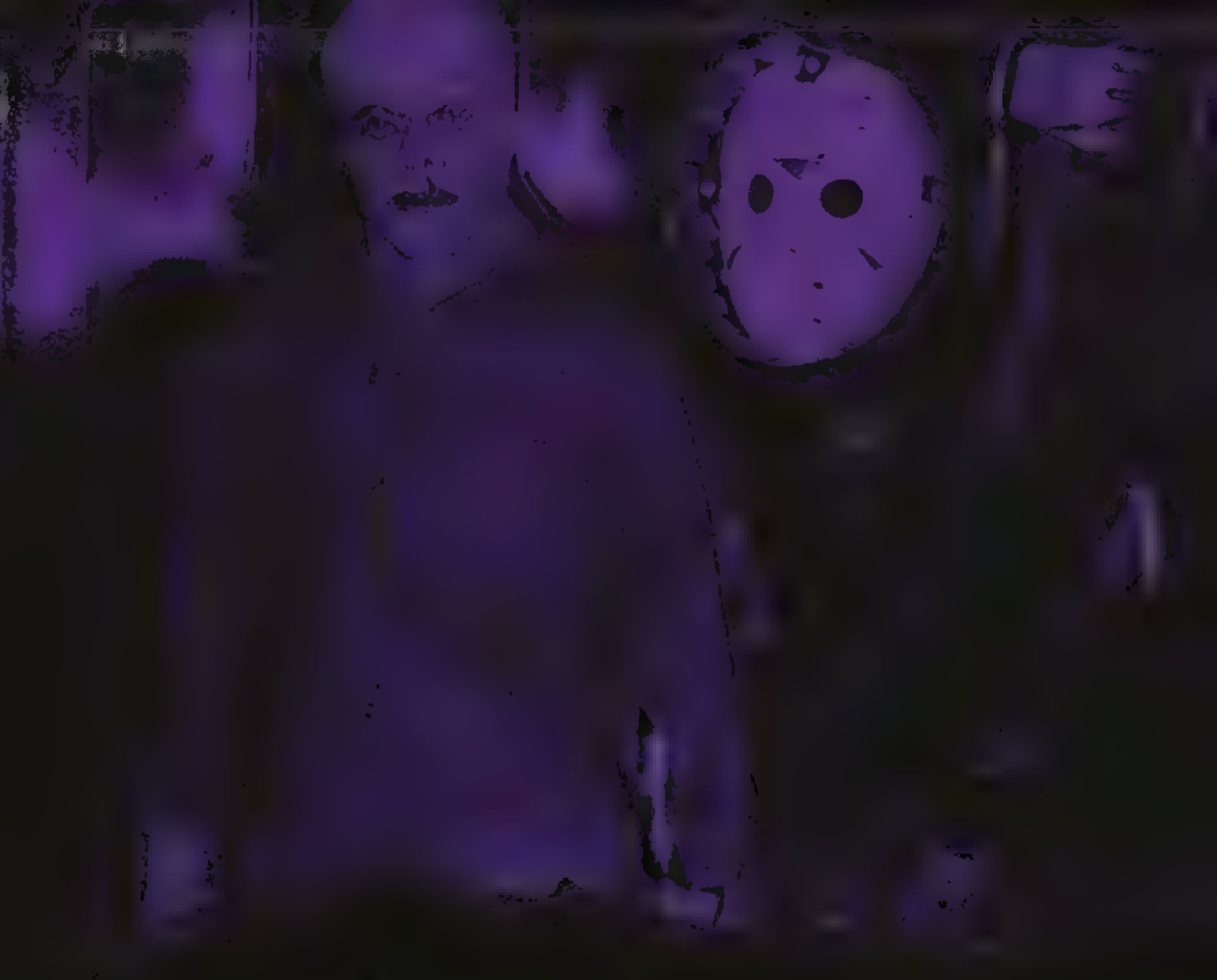


Ingrid Pitt, Veronica Carlson, Barbara Shelley, Caroline Munro, David Prowse and Madeline Smith.

THE X-FILES COLLECTIBLE CARD GAME

US PLAYING CARD COMPANY .9

Collectible card games (a.k.a. trading card games) came into vogue in the early 1990s, largely due to the overwhelming success of *Magic: The Gathering*. This quickly led various companies to debut their own TV- and movie-themed CCGs, including *The X-Files CCG* in 1996, which featured imagery from the TV series on many of its cards. The two-player game saw players controlling a roster of FBI agents while investigating sites, facing adversaries and asking questions, all in hopes of discovering which specific X-File (card) their opponent was holding. Aside from the larger starter decks, CCGs are sold much like traditional trading cards, in roughly fifteen-card booster packs, containing a variety of common, rare and ultra-rare cards. Over the years, CCGs have also been made available for *Star Wars* (Wizards of the Coast), *Buffy the Vampire Slayer* (Score Entertainment) and *Aliens vs. Predator* (Precedence Entertainment/Harper Prism), as well as a number of other genre properties.



SPOTLIGHT

SLASHER VILLAIN COLLECTIBLES

WHEN *PSYCHO*, *THE TEXAS CHAINSAW MASSACRE*, *Halloween*, *Friday the 13th* and *A Nightmare on Elm Street* were first released to movie screens, it's doubtful anyone could have predicted companies would one day be churning out toys and collectibles of every kind bearing the visages of Norman Bates, Leatherface, Michael Myers, Jason Voorhees (and his mother, Pamela) and Freddy Krueger.

It was actually with Freddy's rise in popularity from mere movie villain to pop culture phenomenon

in the late 1980s that manufacturers began to issue collectibles based on slasher film characters. Items such as the Talking Freddy Krueger Doll from Matchbox and Freddy's Glove from Marty Toys were met with anger and concern from parents and psychiatrists when released in 1989, but such controversy would largely subside by the time McFarlane Toys put out its line of detailed Movie Maniacs action figures (aimed at a teen and adult audience) a decade later. Here are some of the various slasher-themed items to be marketed over the years.

FRIGHT FLICKS TRADING CARDS

TOPPS COMPANY INC./O-PEE-CHEE CO., LTD. 1988

If you've been around long enough to remember big hair, acid washed jeans and Freddymania, chances are you owned a pack or two of these. Produced by The Topps Company, Inc. in the US (and released by O-Pee-Chee Co., Ltd. in Canada), each pack contained nine cards, one sticker (or ten cards for the Canadian release) and a stick of chewing gum. Kids drooled over gory, gooey images from genre hits of the day, including the *A Nightmare on Elm Street* films, *Fright Night*, *Pumpkinhead*, *An American Werewolf in London*, *Aliens*, *Day of the Dead*, *Poltergeist* and *Predator*—and laughed at humorous captions.



TALKING FREDDY KRUEGER DOLL

MATCHBOX, 1988

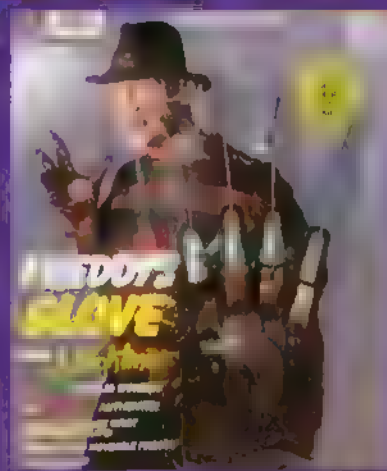
This 18-inch posable doll featured cloth costuming and a removable fedora. Pull a string on his back hear one of five phrases, including "Let's Be Friends" and "Pleasant Dreams." Parents protested the cuddly, huggable doll ("For ages 3 and up") of a child murderer character, prompting Matchbox to discontinue production and some stores to yank the toy from shelves. However, enough dolls made it out to the public that they're still relatively easy to find on eBay. The toy's garishly colourful box features a slightly ominous invitation from Freddy: "Pull my string to hear me talk and make me move. IF YOU DARE."



FREDDY'S GLOVE

MARTY TOYS, 1988

For school-age *Elm Street* fans tired of getting picked out of shop class for trying to make their own Freddy gloves, Marty Toys' replica was a devilsend. Although it featured bendable "play-safe" plastic blades, the adjustable glove was deemed to be "threatening" and "a sadistic toy" by one Dr. Jerome Karasic, a child psychiatrist and clinical associate psychiatry professor at the University of Southern California. To fair, the toy's packaging did boast that it was "horribly authentic!"



MAXX FX FREDDY KRUEGER

(MATCHBOX, 1989)

One of the most creative examples of merchandizing was this 10-inch-tall Maxx figure (okay, Ken doll) that could be transformed from a smiling, happy-go-lucky guy into our resident sleep stalker. With an authentic miniature Freddy mask, glove and costume, kids could give him a Freddy makeover and send him off to terrorize Barbie. It was the first in a proposed series of movie monster sets that would have also included Dracula, the Frankenstein Monster and Alien, but sales were sluggish, so Matchbox axed the line after releasing this little terror.

HORROR COLLECTOR SERIES TALKING DOLLS

(SPENCER GIFTS, INC., 1989)

In the late 1980s, retailer Spencer Gifts marketed this exclusive, limited-edition line of 18-inch dolls of slasher film icons including Jason Voorhees (as he appeared in *Jason Goes to Hell: The Final Friday*), Leatherface (complete with mini chainsaw), two editions of Michael Myers (a regular one and a variant that had several "bullet holes" in the chest), *Scream*'s Ghostface and a virtually identical reissue of the 1989 Matchbox Freddy Krueger. But instead of coming with a pull-string like the 1989 Freddy toy, these battery-operated versions (which featured a wire armature) would play music or sound effects whenever the stomach was pressed.

MICHAEL MYERS HALLOWEEN MODEL KIT

(POLAR LIGHTS, 2000)

Polar Lights produced this fantastic kit of Myers walking down the stairs of his front porch holding a bloody knife. A highly detailed porch and lawn base complete with a mini jack-o'-lantern, Michael's clown mask and a spilled bag of trick-or-treat candies make this a great Halloween collectible.

FRIDAY THE 13TH PART 3

JASON VOORHEES 12-INCH FIGURE

(SIDESHOW COLLECTIBLES, 2003)

Following the huge success of its 8- and 12-inch Universal Monsters figure lines, Sideshow moved on to making figures from modern horror film properties such as *A Nightmare on Elm Street*, *The Texas Chainsaw Massacre*, *Halloween* and *Friday the 13th*. In 2003, the company released a fantastic 12-inch figure of Jason Voorhees as he appeared in *Friday's* third installment, sporting a highly accurate facial sculpt of actor Richard Brooker in makeup, and featuring a detailed fabric outfit, trademark hockey mask, axe, machete and a stand with base.



HALLOWEEN "THE NIGHT HE CAME HOME" BOXED FIGURE SET

(NECA, 2004)

NECA has marketed numerous *Halloween*-themed items (of both the John Carpenter original and Rob Zombie update), but this deluxe two-pack figure set of Michael Myers and Dr. Sam Loomis is one of the company's best releases. In addition to the two incredibly detailed figures (with the Myers one standing 7-inches tall, and Loomis a tad shorter), the set comes complete with a diorama of the front porch and lawn of the Myers house, and a light-on jack-o'-lantern accessory.

LEATHERFACE PLUSH DOLL

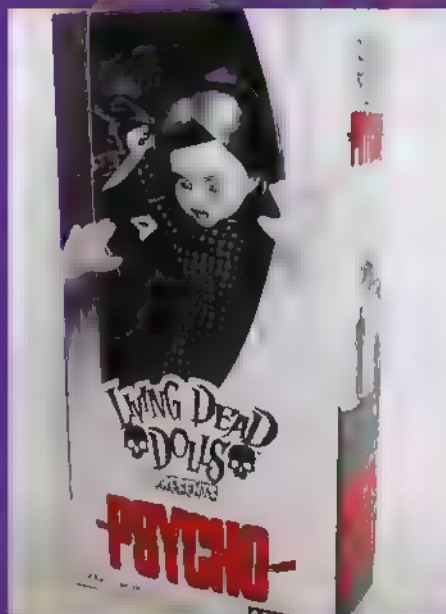
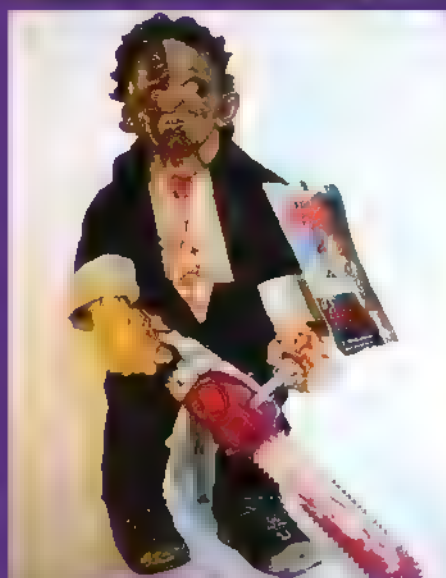
(MEZCO TOYZ, 2008)

Mezco has released numerous *Saw* items, but as part of its Cinema of Fear line, including highly stylized Mez-itz figure sets and deluxe plush dolls. This nearly 14-inch-tall doll of a suit-clad Leatherface features a highly detailed hard plastic head, bloodstained hands and chainsaw, western-style boots, and a soft body with fabric clothing. The company also produced a version of the character wearing his signature apron, as well as two versions of Freddy (in both familiar red-and-green sweater and in a tuxedo from *A Nightmare on Elm Street*), *Dream Warriors*. Jason followed (with hockey mask and sack-head from *Friday the 13th Part 2*) along with a Michael Myers from Rob Zombie's *Halloween*.

LIVING DEAD DOLLS: PSYCHO NORMAN BATES

(MEZCO TOYZ, 2013)

Though *Norman Bates* is the focus of one of the greatest horror films ever made — which spawned three sequels, a remake and a television series — he hasn't been heavily merchandised like other screen maniacs. Still, there have been a handful of items, including a 10-inch figure released as part of Mezco's Living Dead Dolls line. Featuring fabric clothing (including a checkered print dress), a wig and mini butcher knife, Norman is rendered in a black-and-white scheme that evokes the original Hitchcock film. Mezco also released a companion doll of shower victim Marion Crane (complete with Bates Motel towel).



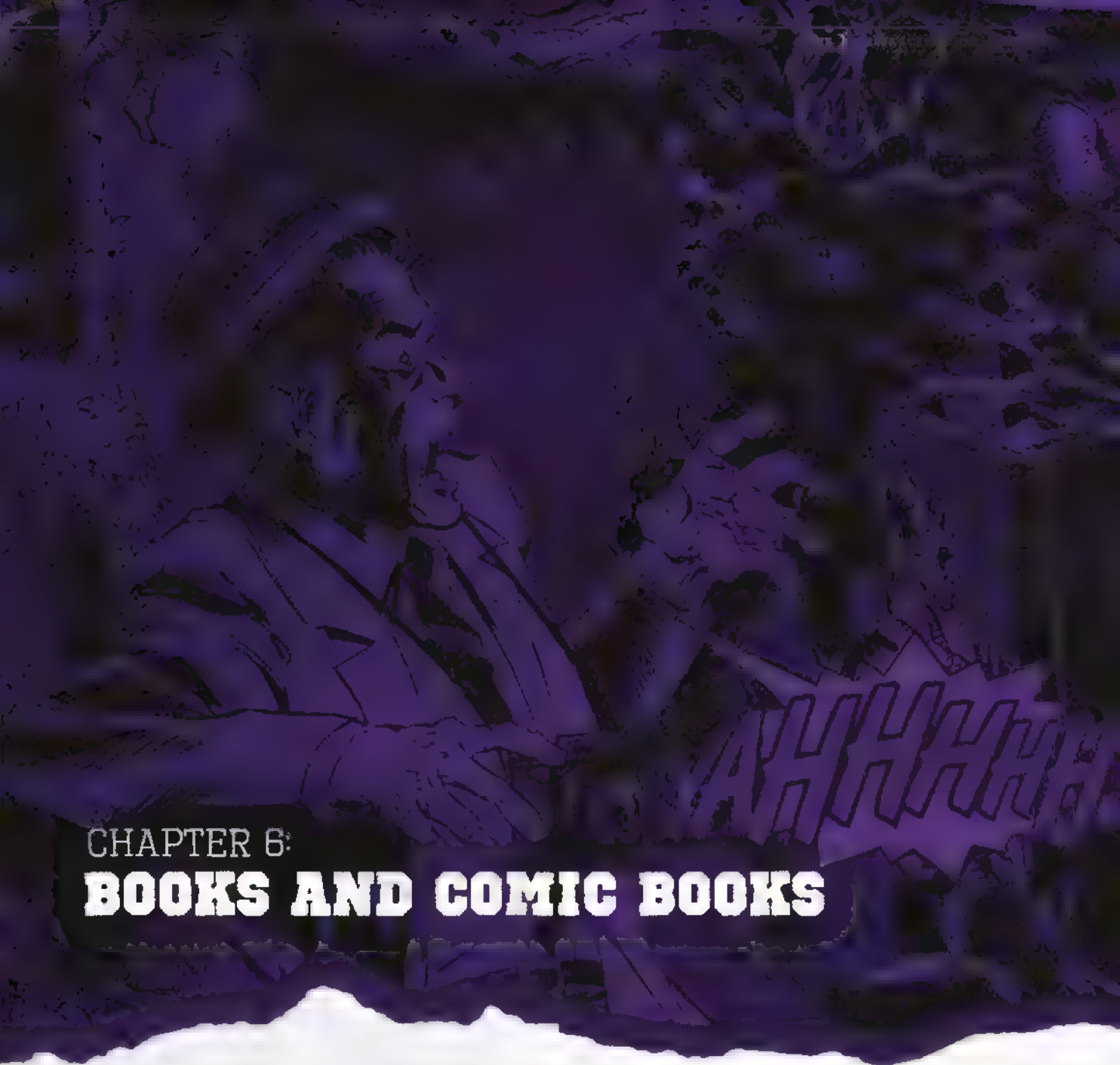
THE MUNSTERS

12c

The MUNGSTERS

Herman's green thumb
grows a clinging vine that
has people climbing
the walls!



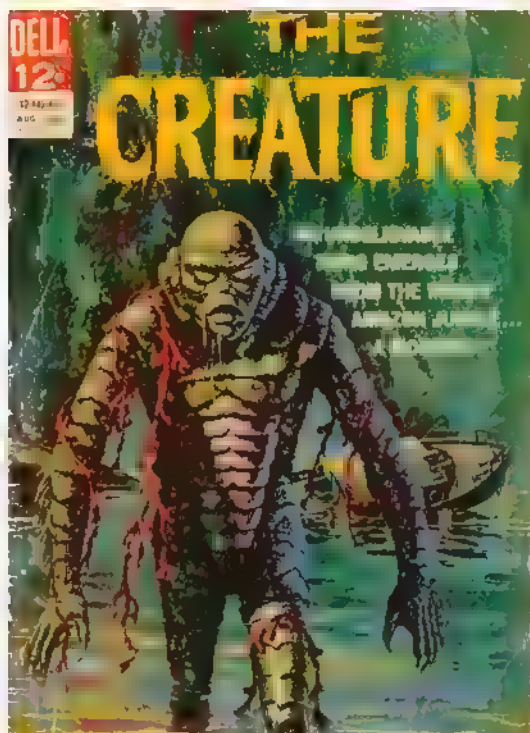


CHAPTER 6: BOOKS AND COMIC BOOKS

IN ADDITION TO TOYS, TRADING CARDS AND GAMES, HORROR MOVIES AND TV SHOWS HAVE SPAWNED NUMEROUS comic book adaptations and tie-in novels. Between 1962 and 1963, Dell Publishing Co. Inc. released four Universal Monsters-themed comic books – *Frankenstein*, *Dracula*, *The Mummy* and *The Creature From the Black Lagoon* (in this case, just titled *The Creature*) – that, upon first glance, may have appeared to be adaptations of the films but were actually entirely new stories (the *Frankenstein* comic, for example, was a modern-day tale). The covers featured beautifully

illustrated artwork of the characters, and the comics were popular enough to warrant a second printing. The *Dracula* and *The Mummy* comics were also featured together in a separate release, along with additional stories.

During the early to mid-'60s, Dell also released a number of horror film-themed comics in its Movie Classics series. Titles included various American International Pictures productions, notably the Roger Corman films *The Masque of the Red Death*, *The Raven* and *The Tomb of Ligeia*, all starring Vincent Price, along with *Die, Monster, Die!*, starring Boris Karloff.



The books were fairly faithful – albeit condensed – adaptations of the movies, though some of the films' more intense content was softened or omitted.

In the early 1960s, Dell also began publishing a line of comics inspired by *The Twilight Zone*. Only a handful of issues were printed before the title was moved to Gold Key Comics (an imprint of the Western Publishing Company, which had a partnership with Dell), where it would continue to be published until the late 1970s. Another prolific comic for Gold Key was *Boris Karloff*



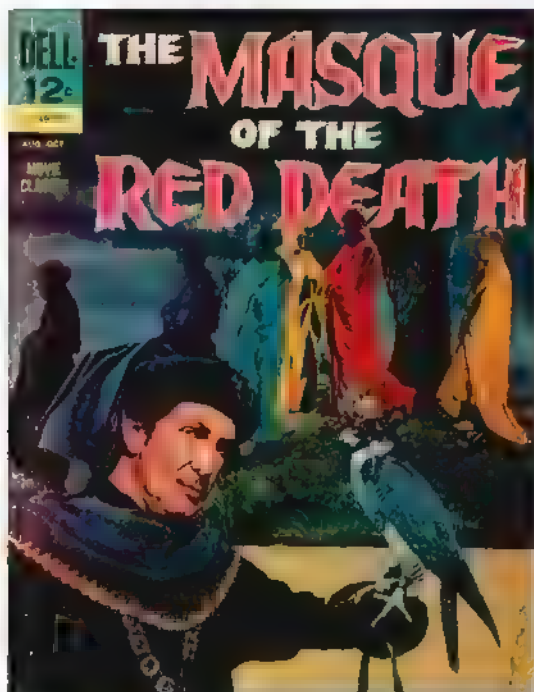
Tales of Mystery, which initially began as *Boris Karloff Thriller* to tie in to the television series hosted by the late star. When the program went off the air in 1962, the comic was retitled, and the line would continue until 1980.

With the explosion of genre-themed shows on television in the 1960s, Gold Key also published comics for such programs as *The Munsters* (complete with pin-ups on the back covers) and *Dark Shadows*. Like many of the Dell/Gold Key releases, the interior



artwork was only marginally successful at capturing the actors' likenesses, but the fantastic, colourful covers (photos for *The Munsters*, and both photos and illustrations for *Dark Shadows*) more than made up for this. Gold Key would also publish a 144-page story "digest" magazine for *Dark Shadows* in 1970, and the comic book line (which began in 1968) would continue until 1976.

In the 1970s, Marvel published several one-shot comic books of such films as 1977's *The Island of Dr. Moreau* and



1978's *Jaws 2*. In 1982, the George Romero-directed *Creepshow* (based on stories by Stephen King) was adapted into an oversized comic book illustrated by well-respected artist Bernie Wrightson (credited here as Berni Wrightson) and published by Plume. And in 1988, Now Comics began a nineteen-issue run inspired by the 1985 vampire film *Fright Night*. In the early 1990s, Innovation published a three-issue miniseries on *Psycho*, and Topps Comics put out comics for *Jason Goes to Hell: The Final Friday* (complete with trading cards) and *Bram Stoker's Dracula*.

During the past decade or so, fans have been presented with comic book versions of everything from the adventures of monster-stalking reporter Carl Kolchak (first introduced in the 1972 TV movie *The Night Stalker*, starring Darren McGavin), published by Moonstone in 2003, to *The Evil Dead* (from Dark Horse Comics in 2008) and *Clive Barker's Hellraiser* (released by Boom! Studios in 2011).

PAPERBACK SHUDDERS: THE HISTORY OF HORROR NOVELIZATIONS

CO-WRITTEN WITH MONICA S. KUEBLER

THE TIE-IN NOVEL MAY BE AN OFTEN MALIGNED FORM OF LITERATURE, BUT THAT DOESN'T STOP MANY OF us from having fond memories of supermarket book racks brimming with a veritable marquee of paperback adaptations. The colourful images and reproductions of movie posters on their covers have for decades attracted curious genre-loving teens like moths to a flame. And for impressionable horror fans not yet old enough to indulge in the thrills of R-rated movies, this was the next best thing.

"Of course, there are kids who will read the book because they're not old enough to get into the movie," explains Deborah Allison, a London-based cinema programmer who has written academically about novelizations and contributed to numerous international film journals, including *Film Quarterly* and *Film Criticism*.

In some cases, though, the books were penned by individuals who insisted on infusing the tales with campy language and striking imagery, as well as a generous sprinkling of sex and violence only hinted at in the onscreen counterparts. For example, Hammer's *The Brides of Dracula* (by Dean Owen) was fleshed out, pun intended, with additional characters and scenes that go well beyond the customary ravishing of young, bare throats. Be-

cause many screenplays weren't (and still aren't) long enough to translate into a novel, characters, locales and action sequences were often lengthened and explored in more depth. Furthermore, if timing or creative conflicts were an issue, a film's screenplay may have undergone several changes during filming, and if there wasn't enough time to address those alterations be-

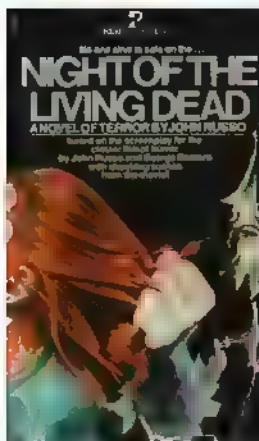
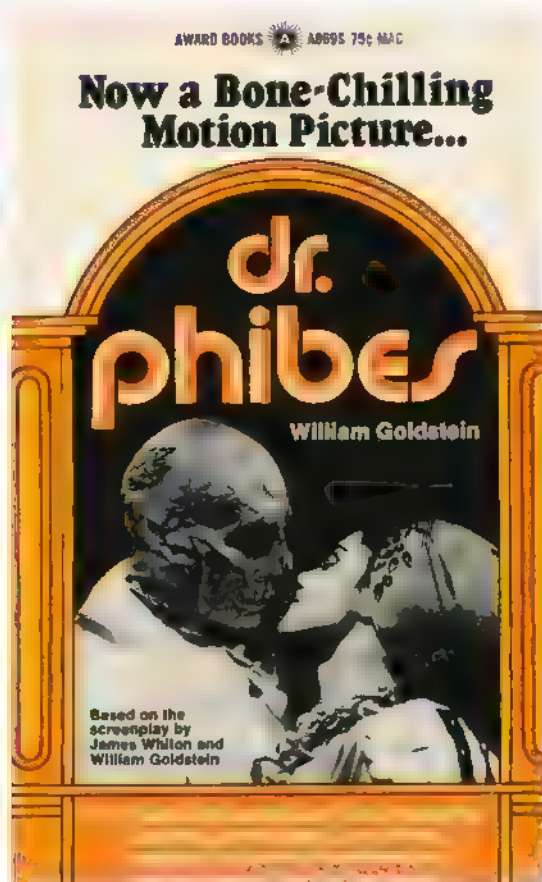
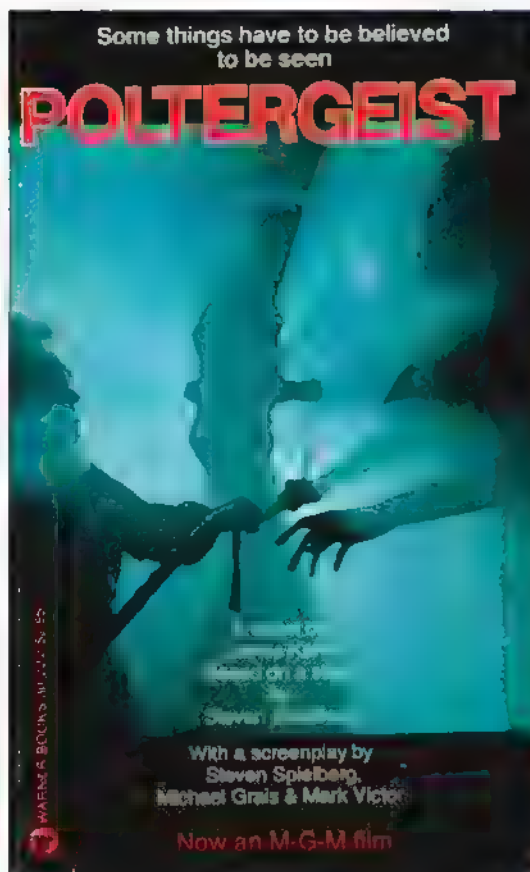
fore the book was printed, it often ended up being markedly different than the film.

"Novelizations aren't necessarily impoverished versions of movies," Allison notes. "By fleshing out characters and situations they can add something too, and augment the viewing experience by offering new perspectives on their source material. And let's remember also, for some people their source material doesn't really matter in the slightest, they're just books."

Of course, when horror movies began to change tone in the late 1960s, due to the release of films such as *Night of the Living Dead*, tie-in novels changed right along with them. Gone were the gothic tales of vampires and werewolves – they were replaced with psychological horrors, demonic possessions, evil children (and houses) and murderous psychopaths.

The '80s continued to be a fertile period for this brand of literature, with novelizations of everything from the movies of John Carpenter (*The Fog*, *The Thing*), David





Cronenberg (*Rabid*, *The Brood*, *Scanners*, *Videodrome*) and Brian De Palma (*Dressed to Kill*), to the numerous sequels in prolific series, including *Halloween*, *Poltergeist*, *The Amityville Horror*, *The Omen* and *Jaws*.

Today, even video games and television series are subject to the tie-in treatment, along with movies that

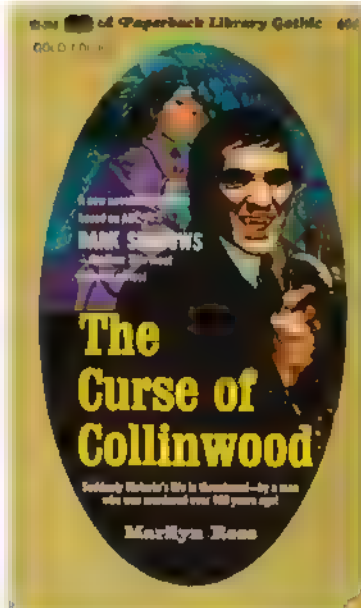
have already been novelized years ago and are now being mass-marketed in all-new "extended" editions. For instance, the *Nightmare on Elm Street* and *Friday the 13th* novels from Black Flame Publications feature masked maniacs Freddy and Jason in all new exploits, still doing what they do best. Universal has also jumped into the publishing fray with a new line of stories featuring famous fiends including *The Creature From the Black Lagoon*, *The Mummy* and *The Wolfman* in further monstrous adventures. But just like the novelizations of yesteryear, today's tie-ins can still be easily devoured in a night or two – something that has extended their appeal well beyond movie fans and collectors of cinema memorabilia.

"There are novelizations around in a wide range of genres, but they definitely seem to slant towards two groups," says Allison. "One of those is men, so there are a disproportionate number of horror and sci-fi novelizations around. The other is children and teenagers. The novelizations and spin-offs of *Buffy the Vampire*



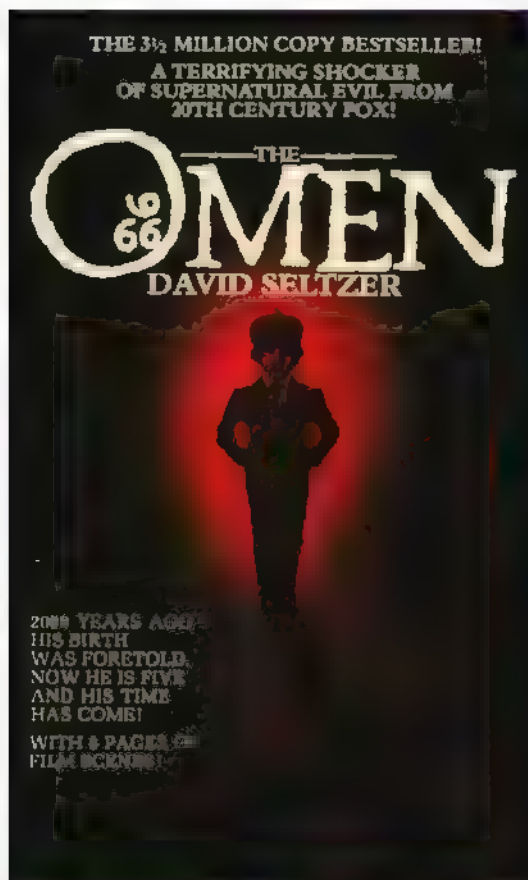
Slayer, for example, are marketed in two separate groups, one of which specifically targets younger readers, and there also seem to be endless tie-ins with series such as *Sabrina the Teenage Witch*."

But the collector's market for these titles should not be ignored either. While values for horror film tie-in novelizations vary widely: many now sell for sizable amounts at conventions and on sites like eBay. Early photoplay editions can pull in several hundred dollars apiece when found in good condition, complete with their dust jackets and insert photos. The most desirable include *Dracula*, *Frankenstein* and the rarest of the lot, *King*



Kong, which includes photos of the famous lost "spider pit" sequence and has sold for more than \$10,000 in recent auctions. A number of the more modern titles have become quite scarce, as well. Several *Friday the 13th* novelizations released by Signet in the late '80s routinely sell for \$60 or more (*Part 2* is the rarest and commands the highest price). Another ultra-rare title is Nicholas Grabowsky's adaptation for *Halloween IV*, published by Critic's Choice in 1988, which can go for over \$50.

Despite their appeal to collectors, these books are now primarily viewed as part of a film's merchandizing campaign, so it's not surprising that they're regarded with con-

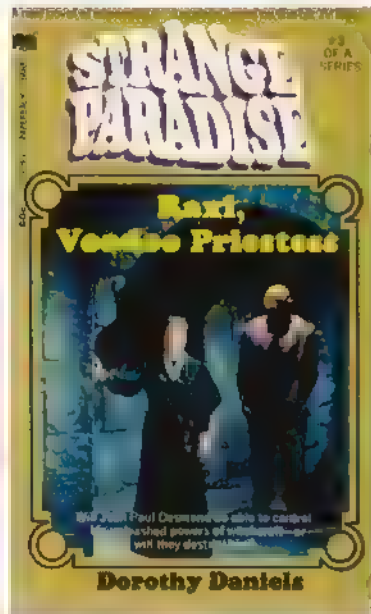


tempt by many critics who dismiss them as a subpar form of commercial fiction, despite the fact that some of today's most notable genre scribes (including Dennis Etchison, John Shirley, Tim Lebbon and Jonathan Maberry) have at some point in their careers penned one or more of them. Of course, the very fact that many tie-in novels tend to be cult, B-movie, horror or sci-fi

oriented doesn't help the stigmatization of the books.

"There's certainly a lot of snobbishness directed at novelizations," admits Allison. "Part of that, I think, isn't because they're novelizations per se, but simply because the majority are genre novels, a type of book quite often branded 'lowbrow.' The fact that the plots and characters aren't original is often cause for further derision, which I think is a bit unfair as there is still a great deal of skill involved in adapting the screenplay into novel form."

While it's true that many tie-in novelizations are no literary works of art, they do exactly what they set out to do: entertain fans of the films and make money for the publishers. But if one is willing to give them a chance and is content to overlook the more hastily written efforts by authors in search of a quick buck (Michael Avallone's clumsily executed first adaptation of *Friday the 13th Part III* comes to mind), there are some wonderful, shudder-inducing tales to be discovered, stories that can compete with anything present-



ed on the big screen. Case in point: Curtis Richard's well-written novelization of John Carpenter's *Halloween*, which gives Michael Myers a back story better than the one offered in the films.

"I think they're going to be with us for a good while to come," says Allison of novelizations. "Their heyday may

have passed with the advent of home video, DVDs and all the other opportunities that we now have to see films after their original run. Yet, even now that people [are watching] content on their laptops and handheld devices out of the home, there are still times when a book is a much more convenient form of entertainment."



DIVORCEE, PROLIFIC CHARACTER ACTOR WITH A LENGTHY LIST OF credits spanning 30 years, including roles on TV's *Matlock* and *Lost*, and roles in such films as *River's Edge*, *The Fugitive* and *US Marshalls*, as well as numerous genre titles, including *Final Destination*, Rob Zombie's *Halloween* and *Halloween II*, and Don Coscarelli's *Bubba Ho-Tep* and *John Dies at the End*.

A lifelong fan of classic movie monsters, Roebuck has amassed a large collection of monster-themed toys, masks and other memorabilia, and – following in the footsteps of esteemed collectors Bob Burns and Forrest J Ackerman – converted part of his home into a museum to display the items (which he used to open to public tours). Roebuck has also expressed his love for monster collectibles by writing, producing and directing documentaries on the subject, including *Monstermaniacs* (in which he appears in the guise of his horror host-like character, Dr. Shocker), which features interviews with such collectors as Rob Zombie and Guillermo del Toro, and appears on the DVD release of *Dr. Shocker's Vault of Horror*.

How long have you been a monster toy collector?

Well, we're monster fans and I think that collecting this stuff starts almost immediately. I would say I started watching monster movies when I was five or six, and

I probably got my first Aurora model within that same year. So it the was late '60s – in 1969 or '70.

Was there a turning point where you specifically said, "Okay, I'm going to start collecting these items"? Or was it just something that you fell into doing, so to speak?

That's a good question. I think I would say I was a "monster consumer" from the time I could pick out a monster model; I had a dollar in my pocket, so I went for an Aurora model. But then, once I had my first *Famous Monsters [of Filmland]*, I was probably ten or eleven, and once you see [photos of] Forry Ackerman's house, you go from being a monster consumer to a monster collector.

Seeing all that stuff in photos, did you try to emulate that and create your own version of Ackerman's collection?

Yes. I think that many of us collectors have that same impetus in common. It's like a lot of makeup men say, "When I saw *Planet of the Apes*, I decided I wanted to become a makeup man." Or directors say, "When I saw *Citizen Kane*..." You know, the first time you see a picture of Forry Ackerman's stuff, you think, "I've got to have all of that stuff!" – because it's cool. So, I had monster models when I was a kid. I also had car models, and Captain Action and G.I. Joe figures.



But when they started putting out the Azrak [Hamway] monster toys, I was like, "Okay, the gates are open now. I'm just going buy this stuff!"

What was the impetus for making the Monstermaniacs documentary featured on Dr. Shocker's Vault of Horror?

I had just come across so many wonderful and generally creative people who are collecting monster toys. Now, granted all of them don't do creative jobs...but there are so many creative people within the monster [collecting] community. And so I thought chronicling that wide swath of collector was an imperative of mine. All of them share that same passion. I'm just very intrigued by it.

The people in the documentary are all so passionate about monster toys, makeup kits, model kits and Famous Monsters. What is it about these items that ignites such passion?

I've developed a theory and what I realized is what really does connect all of us is we are all "nostalgists." That's the term I'm using. We are all people who are trying to recreate a moment in time. I know many people whose childhoods were in turmoil, but you never really meet a monster collector whose childhood



was in turmoil. You know, generally speaking – I'm not talking absolutely – we all had great childhoods, we all had nice parents, and we all are trying to recreate those moments in our lives that were so great. And that's what I think connects us – we're all nostalgic in some way.

In addition to the DVD, you have also done other monster collectibles-themed projects. You were involved with a book on the history of Don Post Studios. Could tell me a little bit about your role in that?

My role was as a producer more than anything. I loved the idea of a book and it had been discussed for years and years. Finally, my friend Lee Lambert said, "I wanna write that book." And I was like, "Great!" The guys who had helped me out with my auction [in 2013, Roebuck decided to scale back his collection and auctioned off part of it] handed me my auction catalogue [and] I went "You guys should be in the book publishing business," because the catalogue was gorgeous.

So the people that printed the catalogue were the same ones that published the book?

Yes, Blacksparrow Auctions. They were an auction company, and they became a book publisher with *The Illustrated History of Don Post Studios*. So, I put Lee together with them, and then I gave Lee – who had a vast collection himself – access to a pretty big collection I have of Don Post photos, slides and ephemera, which I had for years. I think between my stuff and what Lee himself had acquired, that was kind of the basis for the book. That's why it says "Dr. Shocker Presents," because in reality I didn't do anything except say, "Look at this great idea everyone else had!"

It looks really great. I know there's a new, deluxe hardcover edition coming out pretty soon.

The new hardcover version is bigger, and it has 100 more pages. You can't really see what the edition is going to be. [The online photo] suggests that it's a wraparound cover, but what it's really going to be is a latex rubber face that the book goes in to [pictured]. I think we immediately sold out of the original book and I believe that we'll sell out of this new one as well.





I'm just wondering, at the height of your collection, did you ever do a count of how many pieces you owned?

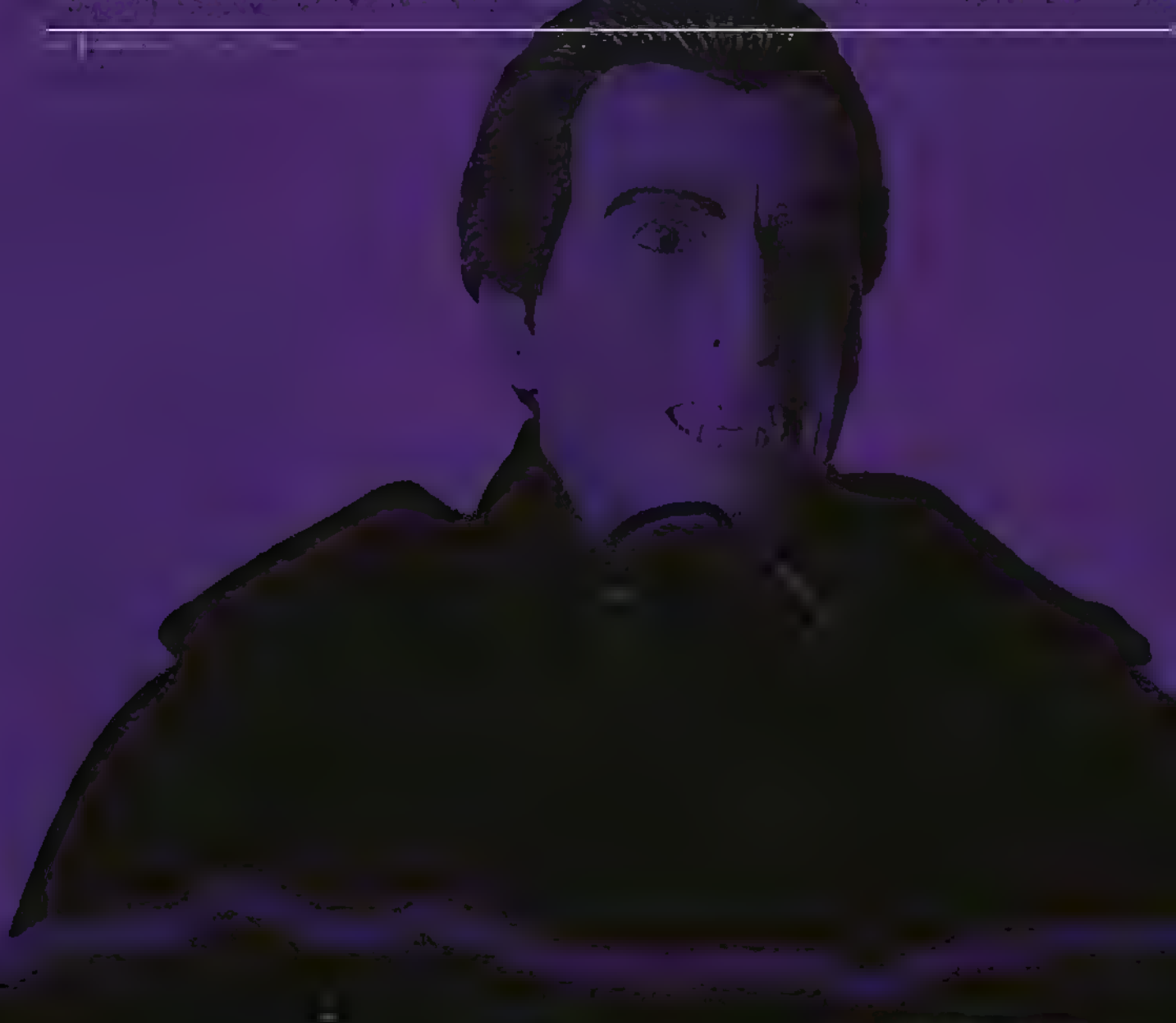
No, I never did. It would have been tens of thousands, if you counted every item. And not just toys, I also have

a vast collection of stills and I have many posters. I also collect postcards of wax museums and memorabilia from wax museums.

I'm just wondering if you have or had a favourite piece, or favourite pieces in your collection?

That's a great question. I think that the kind of the stuff I love the best that I had and still have, are the Dick Smith-Pressman makeup kits [Movie T.V. Horror Make-Up, Movie T.V. Monster Make-Up]. That was a direct link from my past to my present. It was a toy I legitimately played with all the time, and I made myself up with it. And, that really is kind of what I went through in my life, you know, being this guy who gets to wear the makeup. And the other thing is the Azrak [Hamway] 8-inch monster [figures]. When I think of how happy it made me when I saw those for the first time, it's hard to put into words what that was like. I still remember coming in and thinking, "Oh my god, they're perfect!" It's just like what Ray [Castile] talks about in [Monstermaniacs], we all used to use our Aurora models as figures. But we couldn't move them. So now, there were these movable monsters. It was the greatest thing ever.

For more info on *Dr. Shocker's Vault of Horror* and *The Illustrated History of Don Post*, visit docshocker.com.



SPOTLIGHT HAMMER HORROR

THOUGH IT HAD BEEN IN EXISTENCE SINCE 1934, IT WASN'T UNTIL THE RELEASE of a trio of science fiction-tinged chillers (*The Quatermass Xperiment*, *X the Unknown* and *Quatermass II*) and the lush, full-colour gothic shockers *The Curse of Frankenstein*, *Horror of Dracula* and *The Mummy* in the mid to late 1950s that Britain's Hammer Film Productions made its mark on the horror film landscape.

Over the next decade and a half, the studio would release numerous *Dracula* films starring Christopher Lee as the bloodthirsty vampire, several *Frankenstein* installments with Peter Cushing as the driven scientist,

along with other classics including *The Curse of the Werewolf*, *The Kiss of the Vampire*, *The Phantom of the Opera*, *The Devil Rides Out*, *The Vampire Lovers* and *Vampire Circus*. In doing so, Hammer would achieve international fame and gain millions of fans worldwide. Despite the popularity of the studio's output, however, there hasn't been a large number of licensed Hammer-themed merchandise produced. Collectibles released so far have mostly consisted of tie-in novels, trading cards, a few soundtracks and spoken-word LPs, a board game, a 12-inch *Dracula* figure, some poster reproductions, a handful of masks and costume accessories, and a set of five 8-inch-tall busts.

THE HAMMER HORROR FILM OMNIBUS AND THE SECOND HAMMER HORROR FILM OMNIBUS

PAN BOOKS LTD, 1966, 1967

UK-based Pan Books Ltd. released two series of Hammer film adaptations, each of which gathered together four films. The first release consisted of novelizations of *The Gorgon*, *The Curse of Frankenstein*, *The Revenge of Frankenstein* and *The Curse of the Mummy's Tomb*, while the second book included *The Reptile*, *Dracula: Prince of Darkness*, *Rasputin: The Mad Monk* and *The Plague of the Zombies*. The books were extremely popular with fans and were reprinted by Pan in 1973 and 1984.

HAMMER FILMS DRACULA 12-INCH FIGURE

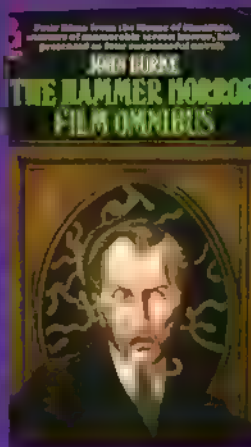
PRODUCT ENTERPRISE LTD, 2004

Though Universal's *Dracula* has spawned numerous licensed figures, dolls and other collectibles over the years, the same cannot be said for Hammer's version of the character. One of the few such items to be merchandised was a detailed 12-inch figure of Christopher Lee's Dracula, released in 2004 by now-defunct company Product Enterprise Ltd. The figure features an accurate head sculpt, fabric clothing with completely black cloak, as seen in *Horror of Dracula*, miniature flaming candlestick, crucifix and Jonathan Harker's journal, as well as a stand with base. Reportedly, rights issues prevented the company from putting Lee's name and image on the box. Sadly, this was the only release in a planned series of figures.

HAMMER HORROR MASTERPIECE COLLECTION 8-INCH MAXI-BUSTS

TITAN MERCHANDISE

In 2011, UK company Titan Merchandise released a set of fantastically detailed 8-inch-tall polystone busts of Christopher Lee in his signature role as Dracula (from 1958's *Horror of Dracula*), Peter Cushing as his adversary, the heroic Professor Van Helsing (from the same film) and horror goddess Ingrid Pitt as the lovely (at least after her nightly dips in blood) Countess Elisabeth Nádasdy from 1971's *Countess Dracula*. Four years later, Titan marketed a second series of busts, comprised of Peter Cushing as Baron Frankenstein from 1957's *Curse of Frankenstein* and Lee as his immortal monster creation from the same film.





CHAPTER 7

**BOBBLEHEADS,
VINYL TOYS AND STATUES**

A PART FROM ACTION FIGURES PERHAPS THE MOST COLLECTED ITEMS NOWADAYS ARE BOBBLEHEADS, vinyl toys and, to a lesser extent, statues. While statues tend to sell at higher price points (sometimes hundreds of dollars apiece) and are more likely to be acquired by serious collectors, most bobbleheads and vinyl toys retail for between \$10 and \$12 each. This low price point, coupled with the wide availability of the toys at not only comic and hobby shops, but traditional stores such as Toys "R" Us, Hot Topic, Spencer's, Walmart and Target make them a favourite for the casual fan

and diehard collector alike

By no means new to the marketplace, bobbleheads and vinyl toys have been produced for decades (Japanese toy manufacturer Marusan, for example, made vinyl figures of Godzilla and other kaiju in the 1960s, with Bullmark picking up the torch in the '70s). But the company most responsible for bringing vinyl toys and bobbleheads to the forefront of collecting in recent years has arguably been Funko, maker of the Wacky Wobbler, Funko Force and Pop! figure lines. Established in 1998, the Everett, Washington-based company began as an indie start-up founded by a

nostalgia-minded entrepreneur named Mike Becker. Early offerings included bobbleheads of General Mills Monster Cereals mascots.

In 2005, Becker sold the company to Brian Mariotti, who went on to transform Funko into one of the biggest names in the toy industry, with – according to a 2014 *Rolling Stone* article – revenue around \$40 million in 2013 (much of that from the sale of the Pop! figures).

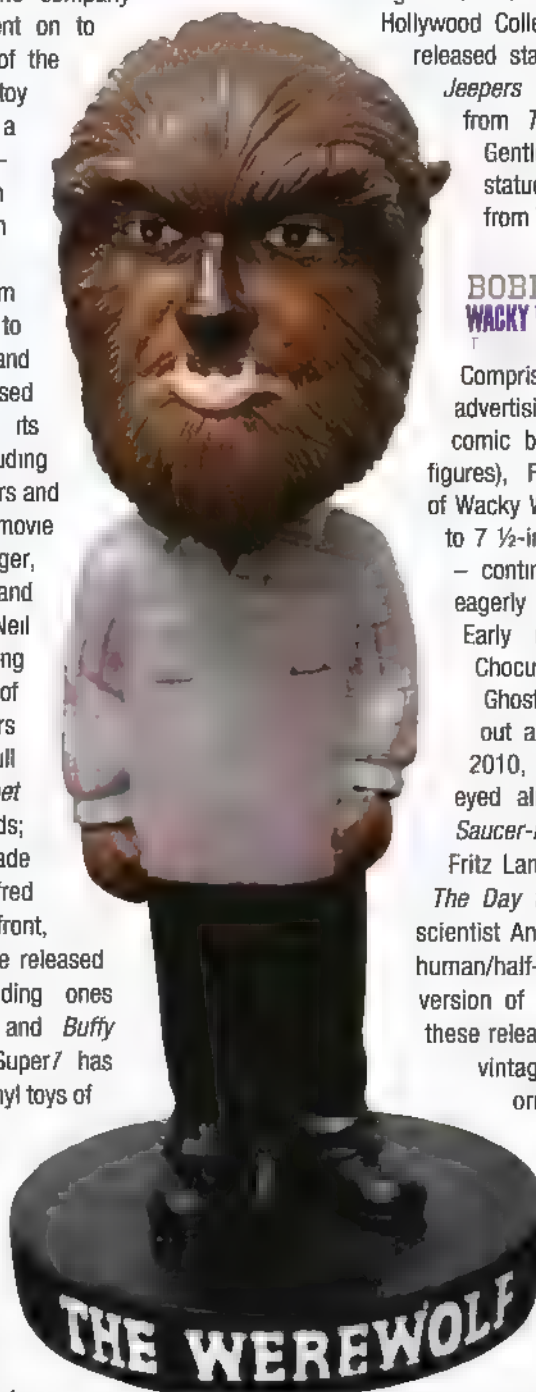
But Funko is far from being the only company to produce bobbleheads and vinyl toys. NECA has released numerous nodders under its Head Knockers lines, including Universal Monsters characters and more contemporary horror movie icons such as Freddy Krueger, Michael Myers, Pinhead and a possessed Regan MacNeil from *The Exorcist*. Bif Bang Pow! has put out a line of bobbleheads of characters from *The Twilight Zone*; Full Moon has marketed *Puppet Master*-themed bobbleheads; and Royal Bobbles has made one of iconic director Alfred Hitchcock. On the vinyl toy front, UK-based Titan Merchandise released numerous figurines, including ones from *Ghostbusters*, *Alien* and *Buffy the Vampire Slayer*, and Super7 has released several designer vinyl toys of the xenomorph from *Alien*.

Statues and busts – which tend to be made from a material called polystone – have been produced by a number of companies, including Sideshow Collectibles (with busts of Frankenstein's Monster

and Dracula's brides and a statue of Hellbeast Dracula, all from *Van Helsing*), Executive Replicas (with busts of monsters from such '50s cult flicks as *I Was a Teenage Werewolf* and *The She-Creature*), Hollywood Collectibles Group (which has released statues of the Creeper from *Jeepers Creepers* and Leatherface from *Texas Chainsaw 3D*), and Gentle Giant (which has put out statues of several characters from TV's *The Walking Dead*).

BOBBLEHEADS WACKY WOBBLERS

Comprised of characters from advertising, films, television and comic books (and a few real-life figures), Funko's long-running line of Wacky Wobblers – which stand 7- to 7 ½-inches tall with their bases – continues to be produced and eagerly snapped up by collectors. Early releases included Count Chocula and Casper the Friendly Ghost; later, the company put out a set for *The Munsters*. In 2010, Funko gave fans the bug-eyed alien from *Invasion of the Saucer-Men*, the robot Maria from Fritz Lang's *Metropolis*, Gort from *The Day the Earth Stood Still* and scientist Andre Delambre in his half-human/half-insect form from the 1958 version of *The Fly*. Box designs for these releases incorporated colourful vintage artwork from the films' original movie posters. The company also put out wobblers for modern horror icons such as Jason, Freddy and Michael Myers, a set of Universal Monsters (in both colour and black-and-white versions), and regular-





sized and miniature 3 ½-inch bobbleheads of Rick, Daryl, Michonne and the RV Walker from TV's *The Walking Dead*. The faces of the Universal Monsters wobblers resemble those of the company's super-deformed Funko Force vinyl figures.

HEAD KNOCKER BOBBLEHEADS

NECA has released numerous horror-themed bobbleheads as part of its Head Knockers line, including Freddy, Jason, Leatherface, Pinhead, Michael Myers, Beetlejuice, Captain Spaulding and a set of Universal Monsters characters. The intricately sculpted nodders – which are made from a heavy resin – come with a moulded-on accessory (for





instance, Pinhead is holding the Lament Configuration Box, while Jason brandishes a machete), and some, including Michael Myers, also have highly detailed bases (Myers' base features a clown mask, a jack-o'-lantern and the tombstone belonging to Judith Myers). The Universal-themed nodders (available in both colour and black-and-white) bore an uncanny resemblance to the actors. The company also produced a boxed set of bobbleheads for *Freddy vs Jason*, an Extreme Headknocker of little Regan McNeil (complete with a "vomit-covered" bobbing bed base) from *The Exorcist*.

DARK SHADOWS BOBBLEHEAD FIGURES

MPI HOME VIDEO 2003

Home video label MPI (the company that released the entire run of the original *Dark Shadows* series on home video) produced a set of 7 ½-inch-tall bobblehead figures for both promotional use and sale on its website. The company also offered a casket-shaped display case for the figures to members of its *Dark Shadows* DVD Club.



GODZILLA ORIGINS MINI-BOBBLEHEADS

Toy Vault produced a set of four small-scale bobbleheads (standing approximately 3 ½-inches tall) of Godzilla, Mechagodzilla, King Ghidorah and Rodan. Toho's roster of giant monsters have never looked as cute as they do here.

THE TWILIGHT ZONE BOBBLEHEADS

BIF BANG POW! 2005

Like other *Twilight Zone* collectibles from Bif Bang Pow!, these well-rendered wobblers (which average





6 to 7 inches in height) sport a black-and-white paint scheme and come packaged in beautifully designed window boxes featuring an image of show creator Rod Serling on the front. Releases so far include the Gremlin from "Nightmare at 20,000 Feet," one of the robot-like beings from "The Invaders," the Mystic



Seer, a fortune-telling novelty device from the episode "Nick of Time," the man-eating alien Kanamit from "To Serve Man," the malevolent Talky Tina doll from "Living Doll" and the pig-faced Dr. Bernardi from "Eye of the Beholder." The company also released miniature noddors of the Mystic Seer and an Invader, as part of their Monitor Mate line.

THE BEYOND AND A CAT IN THE BRAIN WEIRD WOBBLEERS

The films of Italian director Lucio Fulci spawned bobbleheads from a company named Cult Collectibles, which released noddors of possessed girl Jill from 1981's *The Beyond* (featuring a detachable "face" mask that can be removed to reveal the character's facial gunshot wound underneath), and Fulci himself, as he appeared in his 1990 flick *A Cat in the Brain*. The company also released bobbleheads of the possessed



Rosemary from Lamberto Bava's *Demons* (1985) and the titular evil puppet from *Black Devil Doll* (2007)

LUCIO FULCI'S ZOMBIE BOBBLEHEAD

Lucio Fulci's 1979 gore-fest has also generated a few collectibles, including this limited-edition



7-inch-tall bobblehead from *Aggronautix* of the film's most famous rotter. The highly detailed piece comes packaged inside a box that uses the movie's famous poster artwork. The company also released a bobblehead of a zombieified Karen Cooper from *Night of the Living Dead*.

PUPPET MASTER BOBBLEHEADS

First introduced to audiences in the 1989 direct-to-video hit *Puppet Master*, the film's living, lethal marionettes – which include the knife- and hook-handed Blade, the drill-for-a-head Tunneler, the poisonous leech-vomiting Leech Woman and super-strong Pinhead – have been featured in many sequels and were also turned into action figures, plush dolls, full-sized replicas and more over the years. Among



the collectibles produced were bobblehead figures of Blade and Torch (a puppet introduced in 1991's *Puppet Master II*), courtesy of the merchandise division of Charles Band's Full Moon Features. Crafted from resin, the nicely sculpted noddies feature moulded stands sporting the characters' names.

VINYL TOYS

MONSTER VINYL FIGURES

For the 50th anniversary of the first Godzilla film, *Gojira*, Iwakura released a line of 3- to 3½-inch-tall soft vinyl figures that were smaller-scaled reproductions of the vintage toys manufactured by renowned Japanese toy

company Bullmark in the 1970s. The line includes Godzilla, King Ghidorah, Jet Jaguar, Baragon and Megalon. Each of the wildly colourful figures came in clear bag with an illustrated header card, which was then packaged in a cardboard box. A second series of figures was released the following year, consisting of Rodan, Mothra, Gigan, Angilas and Godzilla's adopted son, Minja.

POP! VINYL FIGURES

Of Funko's product lines, the highly stylized Pop! vinyl figures – which stand 3 ¾-inches tall and feature oversized heads with button eyes – are undoubtedly the most popular, with hundreds of different toys produced to date. Genre film releases include the Universal Monsters, Jason Voorhees, Michael Myers, Freddy Krueger, Hannibal Lecter, Ghostface, Ash, Sam from *Trick 'R Treat*, Pennywise, Chucky, *Saw*'s Billy puppet, Leatherface, *Nosferatu*'s Count Orlock and the gang from *The Rocky Horror Picture Show*. TV-themed figures include various characters from *The X-Files*, *The Walking Dead*, *True Blood*, *Buffy the Vampire Slayer*, *Supernatural*, *American Horror Story*, *Hannibal*, *The Munsters* and, most recently, *The Strain*. Some



variants exist, including glow-in-the-dark versions and retailer and convention exclusives.

MYSTERY MINIS HORROR CLASSICS VINYL FIGURES

Released 2015

Series One of these approximately 2 ½-inch-tall articulated vinyl toys consists of stylized versions of Captain Spaulding, Hannibal Lecter, Pennywise, Chucky, Jason, Michael Myers, Leatherface, *Trick 'R Treat*'s Sam, Freddy and Ghostface. The toys are sold in small sealed boxes, making each purchase a

surprise to the consumer. Funko has also marketed Mystery Mini lines for *The Walking Dead*, *Supernatural* and *A Nightmare Before Christmas*, and is reportedly releasing a second series in its Horror Classics line.

GHOSTBUSTERS VINYL MINI FIGURES

Released 2015

Titan Merchandise released these 3-inch-tall vinyl figurines, which, in addition to main characters Peter Venkman, Egon Spengler, Raymond Stantz, Winston Zeddemore, Slimer and the Stay Puft Marshmallow



Man, also includes Zuul the Gatekeeper, Gozer and a Terror Dog. Like Funko's Mystery Mini figures, the toys are sold in "blind box" packaging. Titan also produced a 4¼-inch-long vinyl toy of the Ghostbusters' famous vehicle, the Ecto-1.

STATUES

BELPHEGOR, PHANTOM OF THE LOUVRE STATUE

One of France's most popular horror tales, Arthur Bernède's 1927 novel *Belphégor* has been adapted several times over the years, including as a hugely successful 1960s French TV series and a 2001 film starring Sophie Marceau and Julie Christie. This limited-edition statue of the film's titular character – the malevolent spirit of a mummy that possesses Marceau and compels her to steal ancient artifacts from Paris' Louvre museum – stands 8-inches tall and is crafted from resin.



AN AMERICAN WEREWOLF IN LONDON BUST

As part of its Now Playing line, Sota Toys produced this fantastically sculpted and painted bust of David



Kessler in his lycanthropic state from the 1981 John Landis classic. The bottom of the bust incorporates a pentagram-and-candles design, inspired by the wall in *The Slaughtered Lamb* pub. Sota also released a figure of one of the film's Nazi Demons (with an additional interchangeable head), as seen in the nightmare scene. The company was also supposed to release a two-pack figure set of werewolf David and his friend Jack, but the toys were never made.



JEOPERS CREEPERS CREEPER STATUE

BY TONY FERRARO

The demonic flesh-eating Creeper of 2001's *Jeepers Creepers* and its 2003 follow-up has been rendered into this intricately sculpted 20-inch polystone statue, complete with two interchangeable heads. The Creeper's right hand brandishes his trademark axe, while his left clutches a decapitated head. Hollywood Collectibles Group also released statues of Michael



Myers and the latest incarnation of Leatherface, as seen in 2013's *The Texas Chainsaw 3D*.

THE SHE-CREATURE STATUE

The scaly, green, female humanoid sea creature from the 1956 B-flick *The She-Creature* was lovingly recreated as a high-end 23-inch-tall statue from Executive Replicas (pictured, p.100). The company also released a highly detailed bust of the character, as well as busts of the titular beasts from *I Was a Teenage Werewolf* and *War of the Colossal Beast*.

THE WALKING DEAD 1:4 SCALE STATUES

Gentle Giant has released several incredibly detailed 1:4 scale statues of characters from TV's *The Walking Dead*, including Norman Reedus' Daryl Dixon, a walker version of his brother Merle (portrayed by Michael Rooker) and Michonne (Danai Gurira). The limited-edition statues come numbered with certificates of authenticity. Gentle Giant also produced busts of Rick Grimes (Andrew Lincoln), Carl Grimes (Chandler Riggs), the Governor (David Morrissey), Glenn (Steven Yuen) and the disgusting Well Walker.





SPOTLIGHT GENERAL MILLS MONSTER CEREALS

FOR MANY MONSTER-LOVING KIDS GROWING UP DURING THE 1970s AND EARLY '80s WAS HEAVEN.

Not only were local TV stations playing monster movie matinees, but children could assemble their favourite creatures in model kit form and read about them in the plethora of magazines and comics available at newsstands. One of the best things about growing up in that era, however, was that kids could pour themselves a big bowl of their favourite Monster Cereal before sitting down to catch Saturday morning cartoons.

Count Chocula, Franken Berry, Boo Berry, Fruit Brute and Fruity Yummy Mummy – those names struck terror in the hearts of sugar-weary parents everywhere. But for many children, these little animated fiends were breakfast time pals. The cereals – which turned milk brown, pink or blue – were created by Minnesota-based General Mills Inc., a company known for Betty Crocker cake mixes, Wheaties and Cheerios. In early 1971, Count Chocula was introduced to the public and was a huge hit; when Franken Berry was added to supermarket shelves later that year, General Mills struck gold once again. Animated television commercials featuring Count Chocula (who sounded like Bela Lugosi) and Franken Berry (who sounded like Boris Karloff) helped to further cement their popularity with kids.

With the success of these products, General Mills went back to the laboratory and, in 1973, released Boo Berry, a blueberry-flavoured cereal. The mascot – a little blue ghost with a dazed look who sported a

yellow hat and red bow tie – was modelled after actor Peter Lorre. In 1974, yet another monster, Fruit Brute (a multicoloured offering with lime-flavoured marshmallows and a werewolf as its spokescreature) appeared in cereal aisles. Sales were lukewarm, however, and Fruit Brute was discontinued in 1983. The last monster-themed cereal offered was Fruity Yummy Mummy (with the mascot being a friendly multicoloured bandaged mummy) in 1988. The product, similar to that of Fruit Brute, but featuring vanilla-flavoured marshmallows, also suffered from poor sales and production was stopped in 1993.

Count Chocula, Franken Berry and Boo Berry can still be found yearly during the fall, and General Mills even reintroduced Fruit Brute (now called Frute Brute) and Fruity Yummy Mummy in retro-styled boxes for the 2013 Halloween season. Over the years, the characters managed to find themselves referenced in TV sitcoms, talk shows, movies, books and online sites. Quentin Tarantino demonstrated his love of Monster Cereals by displaying a vintage Fruit Brute box in *Pulp Fiction* and *Reservoir Dogs*, and the mascots gained new fans when they were parodied in *The Simpsons* and *Family Guy*.

The Monsters have also enjoyed lasting popularity by being rendered as numerous toys and collectibles over the decades, including dolls, pencil cases, colouring books, cardboard records, paint sets, plush toys, T-shirt iron-ons, coin banks, bobblehead statues and Halloween costumes.

PRODUCT PEOPLE INC. 1979

In the mid-1970s, the General Mills Monster Cereal mascots – Count Chocula, Franken Berry, Boo Berry and Fruit Brute – made the jump from cereal boxes and animated TV commercials into three-dimensional toy form. Standing nearly 8-inches tall, the squeezable vinyl figures were part of a line called Big G Product People that included other cereal mascots such as Snoopy, Crackle and Pop and the Trix Rabbit. Available via mail order, the figures (which at the time sold for \$1.49 each) can now fetch up to \$250 each on eBay, even in their original window box packaging.

MONSTER CEREAL RECORDS

GENERAL MILLS 1979

In the late '70s, General Mills marketed boxes of its Monster Cereals with cardboard records (sometimes referred to as "Flexi Discs") packaged inside. These releases were made available: Monster Adventures in Outer Space, The Monsters Go Disco and Count Chocula Goes to Hollywood. The records – which featured a thin coating of plastic to allow them to be played – were of poor sound quality and tended to warp easily, but the colourful artwork made them a favourite of Monster Cereal fans.

MONSTER CEREALS WACKY WOBBLEES

FUNKO 1999–2003

Funko released bobbleheads of all five Monster Cereal characters, with Boo Berry reportedly only sold via a mail-away offer. Count Chocula and Franken Berry were available in both regular versions (with white-coloured bases) and mail-away versions (with silver bases). The Fruit Brute and Fruity Yummy Mummy nodders depicted the characters eating bowls of their own cereal. The window boxes used artwork from the vintage cereal boxes. Funko also marketed a large, 20-inch-tall Count Chocula nodder, and "bobble cars" of Boo Berry, Franken Berry and the Count sitting in blue, red and brown retro-styled vehicles, respectively.

MONSTER CEREAL PLUSHIES

FUNKO, 2011

More than a decade after the heyday of the cereal bobbleheads, Funko produced a set of three 9-inch-tall plush dolls of Count Chocula (complete with cape), Boo Berry and Franken Berry. The cute dolls came with cardboard tags that replicated the look of the front of the cereal boxes.





RUE MORGAN'S BOOKS

reads

EDGAR
ALLAN POE

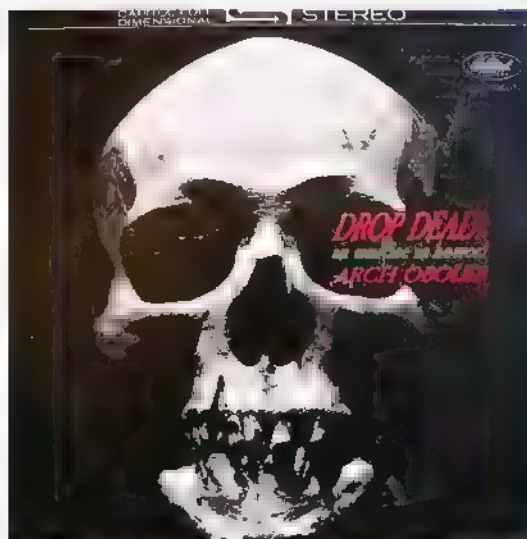


CHAPTER 8

VINTAGE SPOKEN-WORD ALBUMS

BACK IN THE 1960s AND '70s, LIT-
TLE BOYS AND GHOULS WITH MON-
STERS ON THE BRAIN HAD MYRIAD
ways to satisfy their creepy cravings. Weekend movie
matinees, magazines, plastic model kits, comic books
and even breakfast cereals provided a means to in-
dulge kids' horror habits. Another popular activity was
to gather around the record player and put on a hor-
ror-themed spoken-word album. These aural excu-
sions into terror and the supernatural were evocative

of the radio programs of the 1930s, '40s and '50s,
such as *Lights Out*, *Inner Sanctum* and *Suspense*.
Featuring dialogue (often performed by well-known
horror stars such as Boris Karloff, Christopher Lee
and Vincent Price), music and spooky sound effects
mimicking thunder, pelting rain, howling wolves, flap-
ping bat wings, creaking doors, ominous footsteps
and blood-curdling screams, the albums encouraged
a "theatre of the mind" for youngsters increasingly
weaned on movies and TV shows.



DROP DEAD! AN EXERCISE IN HORROR

While some spooky vinyl releases were simply decades-old radio broadcasts, others were brand-new "high fidelity" recordings engineered in "stereophonic sound." One of the earliest was this collection of creepy short stories penned by *Lights Out* scriptwriter Arch Oboler. Partially comprised of tales from *Lights Out*, standout yarns include "I'm Hungry" (which gives grisly new meaning to the term "brain food") and the infamous "Chicken Heart," a bizarre tale of a science-experiment-gone-wrong involving a fowl's ticker that threatens to destroy the world.

FAMOUS MONSTERS SPEAK

A favourite with creature-loving kiddies everywhere, this album was advertised in the back pages of *Famous Monsters of Filmland* (no surprise, as the magazine had a hand in its production). In "Frankenstein's Monster Talks!," scientists have assembled to hear rare audio recordings of Dr. Frankenstein's creation "speaking" through a device that enables its thoughts to be heard, while "Dracula's Return!" has the Transylvanian Count documenting his life via a reporter with the unfortunate luck of stumbling across the vampire's lair deep in the bowels of the British Museum. Actor Gabriel Dell does a commendable job with the voices (his Bela Lugosi imitation is spot on) and the scripts by Cherney Berg are



NOW - FOR THE FIRST TIME! ON THIS RECORD

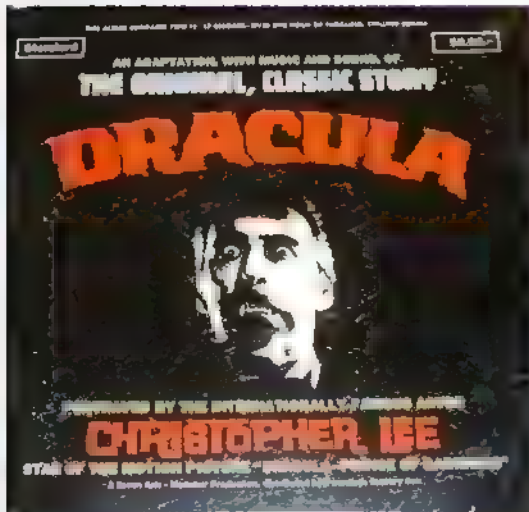


surprisingly sombre. Dracula comes across as exceptionally calculating and evil, and Frankenstein's monster is a great deal less sympathetic than in the movies, as he murders those around him with little hesitation. Gorgeous record jacket artwork depicting various Universal beasts (including, puzzlingly, the Wolf Man, the Creature From the Black Lagoon and the Mummy) helps make this one of the best horror LPs of the era.

TALES OF THE FRIGHTENED VOLUMES 1 AND 2

Read by Boris Karloff

Read by screen icon Boris Karloff, the stories in



these two atmospheric efforts – featuring “Call at Midnight,” “Just Inside the Cemetery,” “Never Kick a Black Cat” and “Voice From the Grave” – were penned by prolific writer Michael Avallone and originally intended for a late-1950s radio series that never got off the ground. Early electronic music and weird sound effects coupled with Karloff’s sinister yet strangely mellifluous tones make these wonderfully macabre albums a real treat.

DRACULA

CAEDMON RECORDS .872

The first of two *Dracula* albums to be recorded by



Christopher Lee, this two-record set (adapted by *Creepy* magazine creator Russ Jones) is more faithful to the original Bram Stoker novel than any of the Hammer versions in which Lee appeared. Demonstrating a flair for accents, the actor laudably voices all the roles himself and the result is an excellent tribute to the classic vampire tale. Available at the time by mail-order from *Monster Mania* magazine (also edited by Jones), the album cover features artwork from Hammer’s then-latest *Drac* flick *Dracula: Prince of Darkness*.

TALES OF WITCHES, GHOSTS AND GOBLINS

CAEDMON RECORDS .872

Performed by the Merchant of Menace, Vincent Price, this is an eclectic mix of short tales involving spectres, witchcraft and devilry, which also included instructions on how to perform such acts as raising the dead or turning oneself into a werewolf. Price’s elegant delivery makes this a joy for listeners; he would go on to record several additional albums under the Caedmon label, including *A Graveyard of Ghost Tales* (1973), *A Hornbook for Witches* (1976) and a reading of Edgar Allan Poe’s *Ligeia* (1977).

SCARY SPOOKY STORIES

CAEDMON RECORDS .872

Aimed at younger listeners, this eerie offering is com-





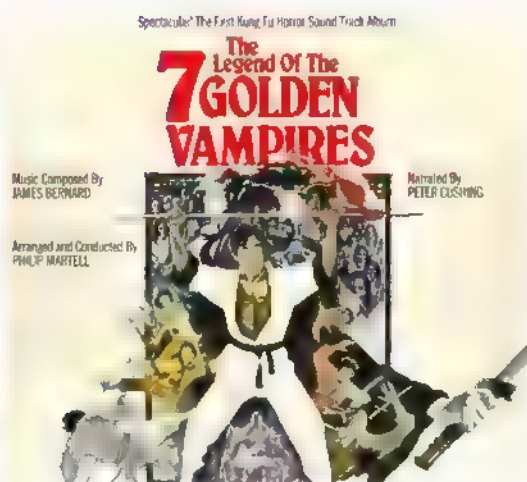
prised of such atmospheric gems as "Dark, Dark, Dark," "The Thing at the Foot of the Bed," "Wait 'till Martin Comes" and the absolutely creepastic "The Dare," in which a young boy named Jim accepts a dare from his friends to make a midnight trek to the grave of a recently deceased, curmudgeonly old coot – but soon regrets it.

THE CURSE OF THE WEREWOLF / DRACULA — TERROR IN THE SNOW / MAN-THING — NIGHT OF THE LAUGHING DEAD! / THE MONSTER OF FRANKENSTEIN

Known for its *Star Trek*, *Planet of the Apes* and Marvel and DC superhero releases (each accompanied by an illustrated comic book), Power Records gained an additional fan base with its series based on Marvel Comics' horror lines *Werewolf By Night*, *The Tomb of Dracula*, *The Man-Thing* and *The Monster of Frankenstein*. Effective, lurid little chillers that were perfect to listen to before heading to bed, they were also – at least according to the creators of the series – effective learning aids, with covers proclaiming, "It's fun to read as you hear!" The records would subsequently be re-released minus the comic books.

HAMMER PRESENTS DRACULA

In the early to mid-1970s, in an effort to branch out beyond filmmaking, Hammer Films extended its brand to albums and magazines. With this offering, Christopher Lee once again takes the reins for an all-new tale of



a young couple forced to spend the night at the castle of the bloodthirsty Count after their coach breaks down. Featuring the *Dracula* story on Side A, Side B contains music from four other Hammer productions: *The Vampire Lovers*, *Fear in the Night*, *She* and *Dr. Jekyll and Sister Hyde*. Featuring cover art from *Dracula A.D. 1972* of Lee putting the bite on Caroline Munro, it's a much sought-after collectible for Hammerphiles.

THE LEGEND OF THE 7 GOLDEN VAMPIRES

Hammer's second – and final – spoken-word project features Peter Cushing in an audio retelling of the studio's kung fu vampire epic. Featuring sound effects and a rousing score by prolific Hammer composer James Bernard, the album also contains musical cues not in the film, including an impressive Chinese-styled march that opens and closes the LP. Interestingly, a Hammer *Frankenstein* album was also said to be proposed for production but it never saw life.

For some additional vintage spoken-word horror, try these titles: *Basil Rathbone Reads Edgar Allan Poe, Volume One* (Caedmon, 1954), *Sleep No More! – Famous Ghost and Horror Stories Read by Nelson Olmstead* (Vanguard, 1956), *Roddy McDowall Reads the Horror Stories of H.P. Lovecraft* (Lively Arts/Prestige Records, 1962), *An Evening with Boris Karloff and His Friends* (Decca, 1967), *Sounds of Terror!* (Pickwick, 1974) and *A Story of Dracula, the Wolfman and Frankenstein* (Power Records, 1975).

UNIVERSAL MONSTERS



SPOTLIGHT UNIVERSAL MONSTERS

SIMPLY PUT, THE UNIVERSAL MONSTERS – COUNT DRACULA, THE FRANKENSTEIN MONSTER, his Bride, the Wolf Man, the Mummy, the Phantom of the Opera, the Creature From the Black Lagoon, Quasimodo and the Invisible Man – are the most iconic of all horror movie characters. As immortalized by stars Bela Lugosi, Boris Karloff, Lon Chaney Sr. and Jr., Glenn Strange, Elsa Lanchester, Claude Rains, Ben Chapman and Ricou Browning, these creatures, who appeared in films produced by Hollywood's Universal Studios from the 1920s to 1950s, have been (with perhaps the exception of *Nosferatu's* Count Orlock and *King Kong*) in the public consciousness longer than any other fright fiends. As such, they have spawned more merchandise than

any other horror film characters.

Hundreds of different items have been produced throughout the decades bearing the familiar visages of these classic monsters (many of which were designed by Universal makeup artist Jack Pierce), including plastic models kits, Halloween masks, figures, plush dolls, puppets, lunchboxes, puzzles, inflatable toys, busts, bubble bath containers, drinking glasses, colouring books, Christmas ornaments, bobbleheads, postage stamps, and much more. While a number of products feature likenesses that are faithful to the stars who portrayed the monsters, there have also been many items, which, due to issues surrounding the use of actors' likenesses on objects and packaging, have instead employed generic representations of the characters.

MONSTER SOAKYS

(COLGATE-PALMOLIVE, 1963)

The Universal Monsters have been used to sell everything from cookies to fast food. One of the more unusual products was bubble bath — housed in plastic figural containers called Soakys. Released in 1963 by soap and toothpaste manufacturer Colgate-Palmolive, the set consists of the Frankenstein Monster, Wolf Man (available in both blue- and red-coloured pants versions), Mummy and Creature From the Black Lagoon (sadly, no Dracula was produced). Standing 10 inches tall, the containers — which sported heads that could be unscrewed to pour out the liquid soap — could be used as toys afterward.

MARX MONSTERS

(LOUIS MARX AND COMPANY, 1964)

Louis Marx (a maker of cap guns, mechanical tin toys and various western, military and dinosaur-themed playsets) put out a set of six non-poseable, intricately sculpted Universal Monster figurines: the Frankenstein Monster (ironically, not in the image of Boris Karloff, but that of Glenn Strange, who portrayed the character in several 1940s films), the Hunchback of Notre-Dame, the Wolf Man, the Creature From the Black Lagoon, the Mummy and the Phantom of the Opera. Standing roughly six-inches tall, the hard plastic toys were made in two colours — Day-Glo orange and teal — and featured sculpted-on bases with nameplates. The figures were re-released in beige glow-in-the-dark versions in 1979 by company Uncle Milton.

UNIVERSAL'S MOVIE MONSTERS LUNCHBOX

(MADDIN INDUSTRIES INC., 1978)

In 1979, lunchbox manufacturer Maddin released this metal lunch box and plastic thermos set. Making this a particularly interesting item is that, in addition to depicting Universal's main roster of monsters, the lunchbox also showcases a number of lesser-known characters, including hunchbacked Assistant Ygor, a Mole Man, a Metaluna Mutant from *This Island Earth*, and even a *Reptilicus*. Based on the 1955 flick *Tarantula*.

CLASSIC MOVIE MONSTERS STAMPS

(UNITED STATES POSTAL SERVICE, 1997)

In 1997, the Universal Monsters were the recipients of a set of five 32-cent postage stamps issued by the United States Postal Service. The stamps — of Lon Chaney, Sr. as the Phantom, Bela Lugosi as Dracula, Boris Karloff as the Frankenstein Monster and Mummy, and Lon Chaney, Jr. as the Wolf Man — were beautifully rendered by artist Thomas Blackshear. In addition to the stamps, the USPS also marketed fridge magnets, pins, postcards and stationary sets adorned with the images. The designs were additionally used on packaging for a set of three 32-cent stamps produced by Hasbro in 1998.





SPOTLIGHT

KIRK HAMMETT: MONSTER KID

WITH FILES FROM TREVOR TUMINSKI

M COLLECTION OF SOME SORT A FEW FRAMED POSTERS ON THE wall, or perhaps some action figures or statues displayed on a bookshelf. But if you're Kirk Hammett, lead guitarist for heavy metal giants Metallica, then that collection includes ultra-rare vintage horror movie posters, antique monster toys, one-of-a-kind pieces of artwork, and original, screen-used props and costumes.

A monster fanatic since childhood, Hammett was first exposed to horror films at age five with a television broadcast of the 1962 flick *The Day of the Triffids*. Saving up the 25 cents his parents would give him daily to buy milk and a donut, he would instead use the money to buy comic books and issues of *Creepy* and *Famous Monsters of Filmland*. It was in *Famous Monsters* that he would become exposed to the concept of collecting monster movie memorabilia — through the photos of the magazine's editor, the late Forrest J Ackerman.

"Forry was the first guy I was ever aware of who actually collected movie memorabilia," says Hammett. "Reading *Famous Monsters*, there'd be pictures where he would be dressed in Dracula's cape, he'd be wearing the Dracula ring and he'd also have the scarab ring from *The Mummy* — he'd have all of these movie posters and the creatures from *The*

Outer Limits in his living room, and I would always think, 'How cool is it that he has these monsters that you can see in all of these movies and he can sit right next to them and talk to them?'"

Like many kids of the era, Hammett went to weekend matinees of horror flicks at the local cinema, and bought and assembled Aurora monster model kits. But as he hit his teen years, he began rediscovering some of the music he had heard his older brother play a few years before (Black Sabbath's *Paranoid*, for example), and he found himself selling off his beloved monster magazine collection to help fund his new record-buying habit, which eventually led to his interest in the guitar.

Within about a year of joining Metallica in 1983, Hammett was on tour in Canada when he purchased some vintage issues of *Famous Monsters of Filmland*. Looking through the old ads for monster merchandise in the back of the magazines rekindled his interest in memorabilia, and he began to avidly search out movie posters, toys and other items.

"Once I started making money with the band and I had some disposable income, I went straight into buying comic books again, monster magazines, toys, artwork, the whole deal, and discovered that it still means to me the same as it ever did," he says. "It's this weird obsession that I have — whether it's healthy or unhealthy, I don't know and don't really care — that



makes me really happy."

Over the course of nearly 30 years, Hammett managed to amass a truly magnificent collection of horror film memorabilia and unveiled it to fans with the stunning hardcover book *Too Much Horror Business - The Kirk Hammett Collection*, published by Abrams Image in late 2012. The full-colour, 216-page volume features approximately 300 photographs of what is



estimated to be more than 1000 pieces in Hammett's collection: rare, original movie posters from *The Cabinet of Dr. Caligari*, *Nosferatu*, *The Mummy*, *Bride of Frankenstein* and *King Kong*; vintage toys such as *The Great Gailoo* (from Louis Marx and Co.), *Tricky Walkers* (from Jaymar), *The Mad, Mad, Mad Scientist Laboratory* (from Chemlab) Japanese wind-up model kits, the 8-inch figures from Lincoln International; and rubber masks from Don Post Studios.

Original paintings by Basil Gogos for *Famous Monsters of Filmland* covers are also featured, as is art by James Bama that was used for the Aurora monster model kits. Some of Hammett's collection of screen-used props and costumes are also represented, including masks from *Abbott and Costello Meet Frankenstein*, a head and claw from *The Mole People*, the jacket and vest worn by Bela Lugosi in *White Zombie*, and the outfit worn by Boris Karloff in *The Black Cat*. Even *Dracula*-themed items once personally owned by Lugosi (including a script of the stage play) are showcased.

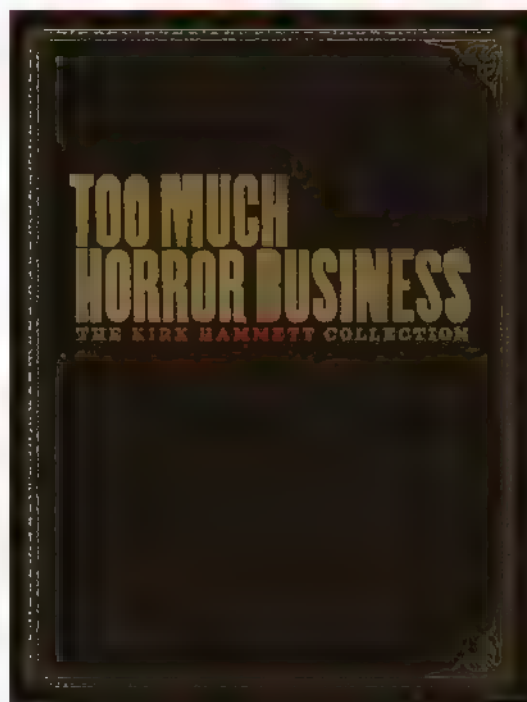
In addition to the stunning images (which include



captions written by Hammett), there are candid conversations with the guitarist about the events in his life that steered him towards monsters and music. He also recounts some entertaining anecdotes about how he came to acquire some of the items in his collection.

"When I got back into [collecting] heavily, I remember I spent a lot of time on the phone, calling up people that I didn't even know if I'd heard they had a vintage monster toy or movie poster on the wall," says Hammett. "Or I'd write a letter, you know, 'Rumour has it that you have a movie poster on your wall and I was wondering if I could come by and talk to you about it.' Nowadays, you have eBay and email and everything goes a lot quicker and is a lot more instantaneous. As a result, things are harder to find because it's all tapped out."

In addition to *Too Much Horror Business*, Hammett also brought pieces from his collection to display in an exhibit of memorabilia titled "Kirk's Crypt," featured at Metallica's Orion Music + More festival in 2012, and has launched a yearly convention called "Kirk Von





Hammett's Fear FestEvil" (named after an alter-ego character that he created). And, being the toy fan that he is, Hammett even started up his own toy company, Kirk Von Hammett Toys, which has produced a pair of highly detailed 12-inch figures of Boris Karloff and Bela Lugosi as they appeared in *The Black Cat*, amongst other things. With all of these projects, Hammett has now gained the admiration of monster and horror fans, in addition to fans of his music.

"If all of a sudden everybody sees me as a horror nerd, it's not going to be any different from the way it was when I was younger and I'm totally fine with that," Hammett says. "If I'm blowing my whole cover as a cool heavy metal guy, I don't care because this is where my heart is, this is one of my passions – music and my family certainly being other passions – and I've learned never to be afraid of something that you really feel passionate about."

STRETCH SCREAMERS!

ME!



Joey and
Pull and
Stretch and
MARTIN JOEY!

AAAH!!!

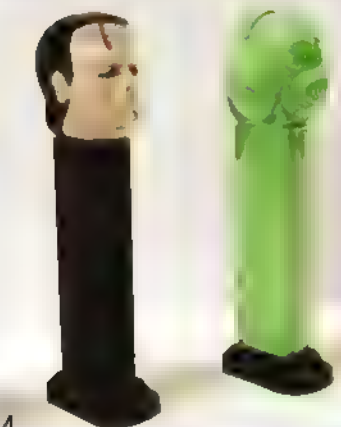




SO FAR WE'VE DEDICATED CHAPTERS TO ACTION FIGURES AND DOLLS, MODELS, kits, Halloween costumes and masks, trading cards, movie tie-in novels and comic books, spoken-word records, plus bobbleheads, vinyl toys and statues. The goal of this particular chapter, however, is to present a visual showcase of some of the merchandise beyond those categories.

Here, you will find items such as vintage monster drinking glasses, plush toys, paper doll books, monster wallets, stickers, View Master reel sets, snow globes, inflatable toys, fast food premiums, stationary items, pinbacks, T-shirt iron-on transfers, animated Halloween decorations, wind-up toys, confectionery-based items and more. The world of horror collectibles is just so huge.





1) Mechanical Frankenstein wind-up toy, Marx, 1963.

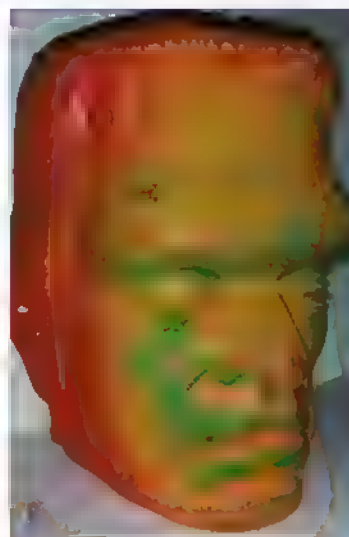
2) Electronic Stretch Screamers! Mummy, Toy Quest, 2001. Dracula and a non-Universal Wolfman were also produced.

3) Inflatable vinyl Wolf Man, Gill Man, Frankenstein Monster and Mummy figures, Takara, circa mid-1960s. These Japanese toys are incredibly hard to come by nowadays.

4) Universal Monsters Frankenstein and Gill Man PEZ candy dispensers, 1965. A Wolf Man dispenser was also produced.

5) Various vintage 8mm and Super 8 home movies (50 and 200 ft.) from Castle Films, circa 1960s and early '70s.

6) Formex 7 Monster Casting Set, Emenee, 1965. This set allowed users to mould wax monster figurines, which could then be painted.



7) Vintage ad for Universal Monster Wallets and Wall Plaques. Standard Plastic Products, Inc., 1964.

8) Frankenstein Monster Halloween bucket, Clinton Plastics, 1964.

9) Frankenstein Paint by Numbers Set, Craft House, 1975. The company also released sets for the Mummy, the Wolf Man and Phantom of the Opera.

10) Michael Myers *Halloween* plush doll, Funko, 2011.



11) Universal Monsters Burger King premiums, 1997. A Frankenstein Monster figure with light-up operating table was also released.

12) Frankenstein Monster 55-inch jointed Halloween cardboard figure decoration, Eureka, circa late 1970s.

13) Monster Pencil Sharpeners, ABG Products, 1964.

14) Universal Monsters Drinking Glasses, Anchor-Hocking, circa 1963.

15) The Monsters Horrorscope Slate, Lowe, 1963.



16



17



18



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16) *Dracula* Mani-Yack T-shirt iron-on transfer, Kaumagraph Toy Division, 1964.

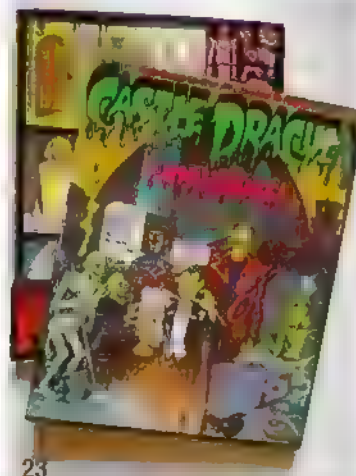
17) *Rodan* World's Greatest Monsters figure, Mattel, 1979.

18) World Famous Super Monsters Rubber Bend 'Em Figures, Azrak-Hamway Int., 1974.

19) *Vampire* Paper Dolls, Dover Publications, Ltd., 2010.

20) *Dracucycle*, *Bone Shaker* and *Frankencycle* Scare Cycles, Ideal, 1978.

21) *Creature From the Black Lagoon* Snow Globe, Elby Gifts, 2005.



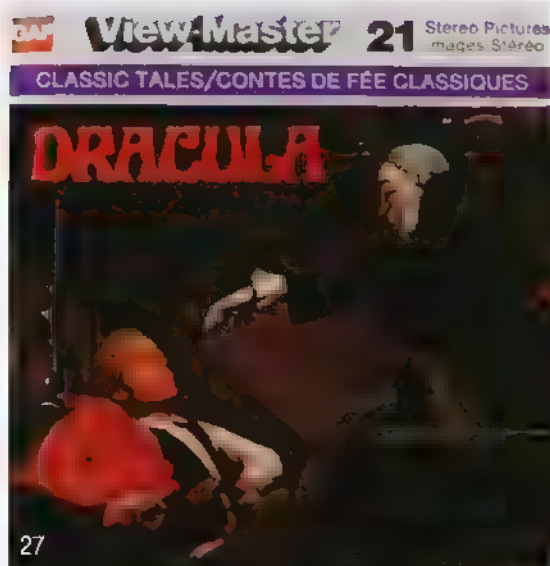
22) *Buffy the Vampire Slayer Conversations With Dead People* talking board, Dark Horse Comics, 2008.

23) *Castle Dracula Funhouse Set*, Colorforms Corp., 1979.

24) *Manglors Manglord Stretch Figure*, Ideal, 1982.

25) *Creature From the Black Lagoon* Hot Wheels vehicle, Mattel, 2013.

26) Michael Jackson *Thriller* Japanese vinyl figures, Dive/Marusan, 2010.



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27) *Dracula* View Master Reels Set, GAF Corporation, 1976

28) Universal Monsters Pinbacks, Warren Publishing, circa 1970

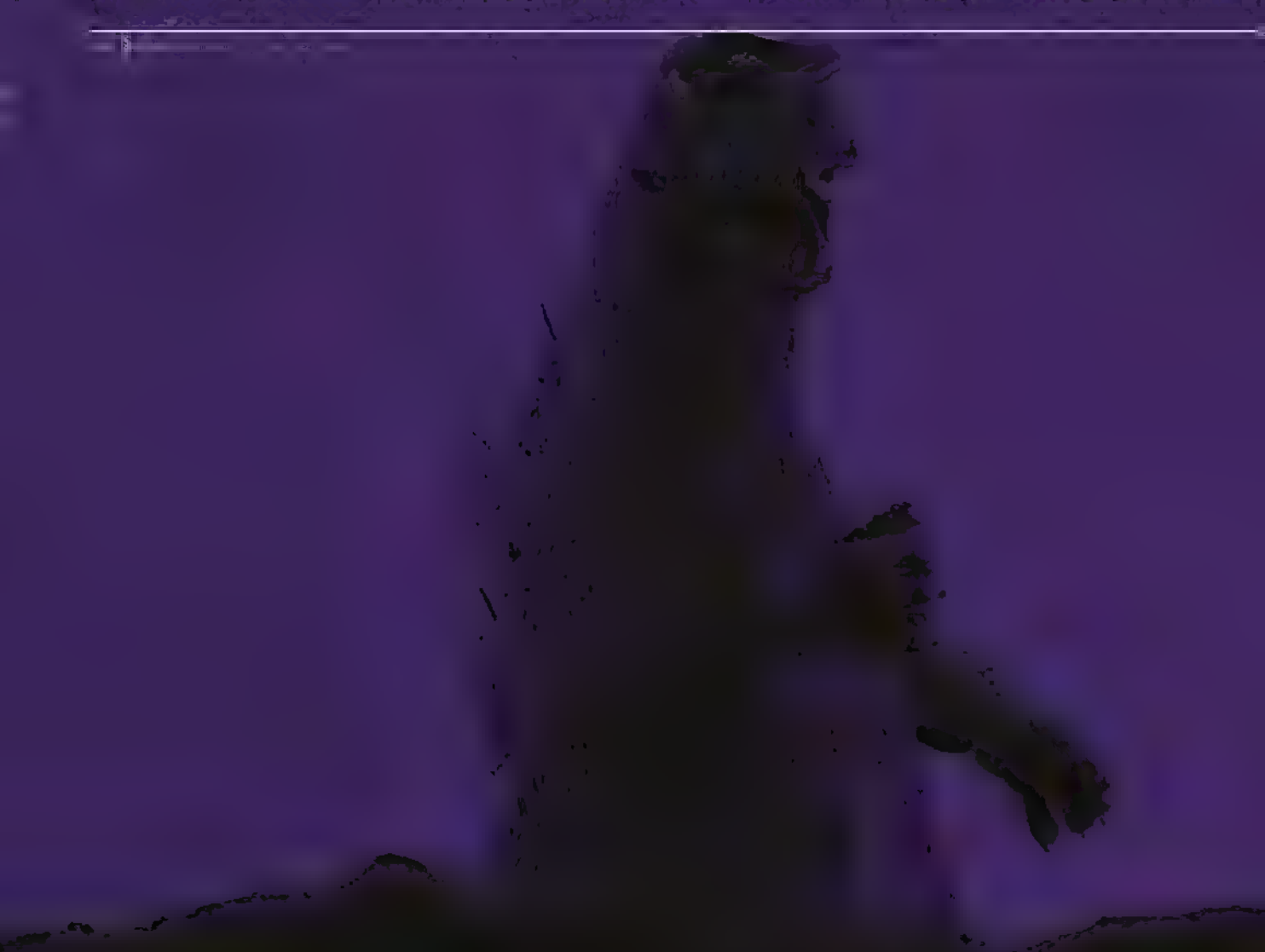
29) Jason and Freddy Matchbox Character Cars, Mattel, Inc., 1999. A Leatherface toy was also made in this line.

30) *Child's Play 2* Chucky promotional plush toy, circa 1990

31) *Creature From the Black Lagoon* Robot.

32) *Saw* Billy Puppet Plush Doll, NECA, 2004.

33) *The Walking Dead* Wind-Ups, Bulls i Toy, 2013.



SPOTLIGHT GODZILLA

GODZILLA HAS BEEN THRILLING AUDIENCES WORLDWIDE FOR MORE THAN 50 YEARS, BUT WHEN first introduced to moviegoers in the 1954 black-and-white release *Gojira* (the name is a combination of the Japanese words "gorira," meaning "gorilla," and "kujira," which means "whale"), the character was a fearsome behemoth, leaving only death and destruction in its path. In fact, as depicted in the film (which was released in the US in 1956 in an edited version titled *Godzilla, King of the Monsters!*, featuring newly shot scenes with actor Raymond Burr), the catastrophic damage caused by Godzilla is akin to the devastation of the atomic bombings of Hiroshima and Nagasaki.

Subsequent entries from film studio Toho

Company Ltd. presented the character as a more benevolent creature, battling (and at times, working alongside with) other giant monsters including Rodan, Mothra, Gigan, Megalon, the three-headed King Ghidorah, the robotic look-alike Mechagodzilla and even King Kong. Godzilla would go on to be featured in animated TV series, big-budget American films, television commercials, and be rendered as a staggering number of toys and collectibles throughout the decades. Japanese companies Marusan, Bulmark, Popo and Bandai have been long admired for their numerous vinyl figures, while across the ocean Ideal, Aurora, Mattel, HG Toys, GLJ, Imperial, Trendmasters and JAKKS Pacific have given fans jigsaw puzzles, games, inflatable toys, action figures and more.

IDEAL TOY COMPANY

GODZILLA BOARD GAME

This board game has the distinction of being the first *Godzilla* toy to be produced for the North American market. Released after *King Kong vs. Godzilla* hit cinemas, the colourful box art oddly depicts Godzilla destroying what looks like New York City instead of his familiar stomping grounds in Tokyo. (Ideal also made a companion *King Kong* game.)

GODZILLA MODEL KIT

AURORA PLASTICS CORP. 1964

This iconic model kit stood nearly 9-inches tall and was moulded in bright purple plastic. The kit featured a detailed base complete with nameplate and several miniature destroyed buildings. A glow-in-the-dark version was released in 1969. The kit was reissued by Polar Lights in 2000. Still-boxed versions of the original kit are considerably rare and command more than \$500 nowadays.

GODZILLA PVC FIGURE

IMPERIAL 1985

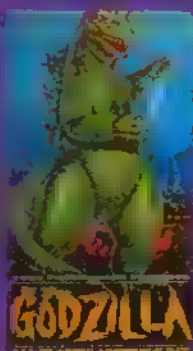
Released in 1985, this nearly 6-inch-tall articulated hard rubber figure from Imperial is admittedly a bit crude in its sculpting and paint application, but was a huge seller for the company. Featuring movable arms, legs and tail, the toy was sold individually with a cardboard tag and also in a box with other Imperial figures of *King Kong*, *Dracula* and *Frankenstein's Monster*. The company also produced a 13-inch version.

THE MONSTER COLLECTION

TAGG INC. 2007

Parten Cards/Amman/Breedings Co.

released several *Godzilla*-themed Christmas ornaments over the years, some of which feature battery-operated lights and sound effects. This particular release comes with a 3 3/4-inch-tall *Godzilla* figurine with an attached box that displays lenticular images of several monsters the big fellow has battled, including *Mothra*, *Gigan*, *King Ghidorah*, *Mechagodzilla*, *Hedorah* and *Megalon*. Pressing a button on the box allows it to light up and play *Godzilla* roars and a variety of other sound effects.







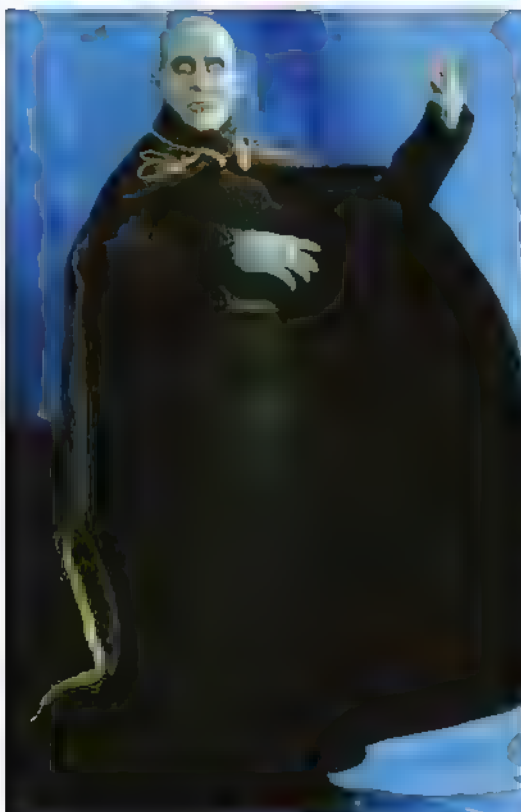
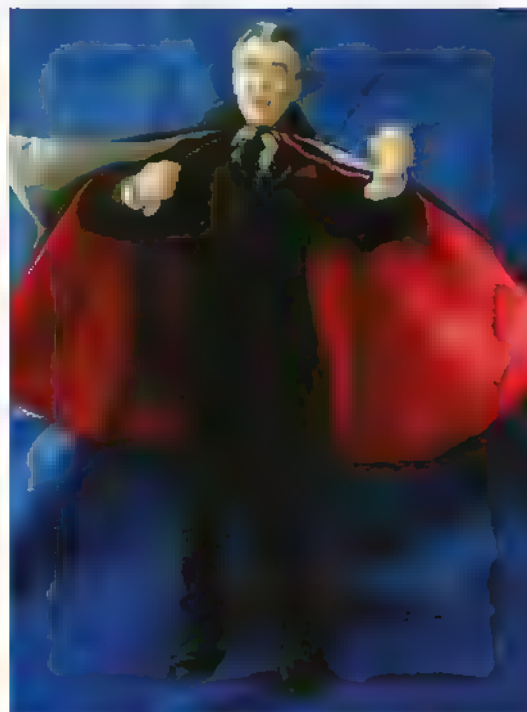
CHAPTER 10 CUSTOM, HANDMADE, BOOTLEGS AND FAN-MADE

DURING THE PAST DECADE MANY FIGURE & MAINTAIN STUDIOC PRODUCT ENTERPRISE LTD. BFFF International and Amok Time/Monstarz have managed to produce licensed collectible figures of such cult horror film favourites as Vincent Price in *Dr. Phibes*, Christopher Lee's Dracula, William Marshall as Blacula, Michael Landon's Tony from *I Was a Teenage Werewolf* and Gary Conway as the monster from *I Was a Teenage Frankenstein*. At the same time, Emce Toys, Spectre Toys and Bif Bang Pow! have put out 8-inch figures of characters from George A. Romero's *Night of the Living Dead* and TV's *Dark Shadows* and *The Twilight Zone*.

Despite these releases, the horror collectibles

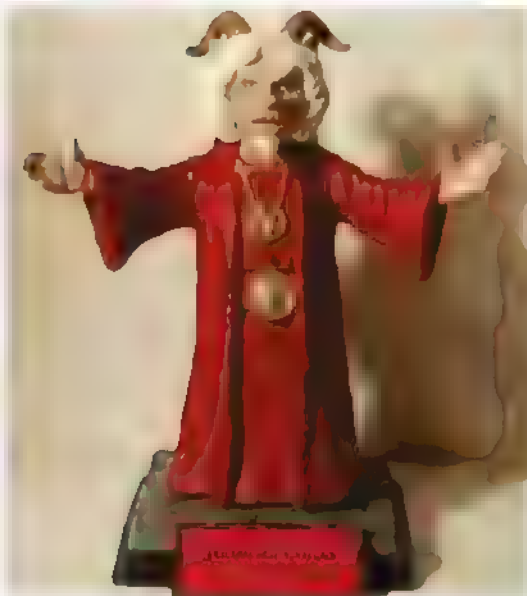
market continues to be dominated by Universal Monsters and popular slasher film villains Jason Voorhees, Freddy Krueger, Leatherface and Michael Myers – merchandise derived from other characters is few and far between. This has led some enterprising fans to craft their own custom-made figures and statues – providing an opportunity for others to obtain collectibles based on characters which, for whatever reason, had previously seen little or nothing by way of merchandise.

In most cases, fan-made collectibles tend to be produced by hand and, as such, are available in very low quantities. Though quality varies with each artisan, in some cases, custom-made collectibles are true works of art.



DISTINCTIVE DUMMIES

Since 2010, Distinctive Dummies has released custom-made collectible figures of characters from various Hammer, A.I.P. and Amicus productions, along with the occasional '50s B-flick and '80s cult classic. Initially only producing 12-inch figures, owner Martin Cage – who has put out more than 50 different characters so far – decided to venture into the 8-inch-tall format made famous by iconic toymaker Mego Corporation during the 1970s and early '80s (the 8-inch line is even called "Megostyle"). The 12-inch line has included figures of Peter Cushing's Dr. Terror (from *Dr. Terror's House of Horrors*), Vincent Price's Edward Lionheart (*Theater of Blood*), Darren McGavin's Carl Kolchak (as seen in *The Night Stalker* TV movie and subsequent series) and one of the fearsome bloodsuckers from Hammer's *The Legend of the 7 Golden Vampires*. The 8-inch series has offered up such characters as Oliver Reed's werewolf (from *The Curse of the Werewolf*), Robert Quarry's Count Yorga, Paul Naschy's Waldemar Daninsky, Jack Nicholson's Jack Torrance (from *The Shining*) and Chris Sarandon's Jerry Dandrige (from *Fright Night*). In addition, Cage worked with Boris Karloff's daughter,



Sara, to release a line of Karloff-themed figures, consisting of characters he played in *The Raven*, *The Black Cat* and *The Old Dark House*. He also received authorization from the estate of famed makeup man Roy Ashton to create a figure of the snake woman in Hammer's *The Reptile*, and the zombie Arthur Grimsdyke from Amicus' *Tales from the Crypt*.



CLAYGUY

Since 1992, Illinois-based artist Barry Crawford has been making handmade resin sculptures – which average 5 ½- to 6-inches tall each – of such film and television characters as homicidal miner Harry Warden from the original *My Bloody Valentine*, the goat-like satanic priest Corbis (as portrayed by Ernest Borgnine) from *The Devil's Rain*, little Antichrist Damien Thorn from *The Omen*, Dr. Gale holding his own head from *Re-Animator*, the serial killer protagonists of *Dexter* and *Hannibal*, and even TV horror hosts Vampira, Elvira and Zacherley. His sculptures can be purchased from clayguy.com.



SUPER SECRET FAN CLUB

Fans of '80s horror flicks will want to keep an eye on supersecretfunclub.com for some unusual collectibles. The indie toy outfit has released a limited-edition two-pack mini figure set of John Nada (portrayed by Roddy Piper) and an alien from *They Live*, the Grady twins from Stanley Kubrick's 1980 adaptation of *The Shining*, and a victim from the 1988 Chuck Russell remake of *The Blob*.

STEXE

Etsy seller Stexe has crafted several very unique '70s and '80s horror film-themed collectibles that are available in his store. Standouts include a wax candle rendering of the titular character from 1977's *The Incredible Melting Man* (called, appropriately enough, The



Incredible Melting Mandle), which, after providing you with light, melts into a pile of goo, just like the doomed astronaut in the movie, as well as a mini wind-up version of the fanged and clawed mutant baby from Larry Cohen's 1974 cult classic *It's Alive* (called *It's Nearly Alive*). Go to etsy.com/shop/stexe to find these and other handmade horror collectibles, including items based on *Basket Case*, *The Tinger* and *C.H.U.D.*

SPOTLIGHT UNLICENSED/BOOTLEG TOYS

ALTHOUGH BOOTLEG TOYS ARE LARGELY THE DOMAIN OF SUPERHEROES AND SCI-FI properties, there have also been unlicensed horror-themed items haunting flea markets and dollar store shelves over the years. Though cheap and plentiful when released, some knockoffs are now more scarce than licensed products. Adding to their mysterious nature is the fact that many of the toys have no date or manufacturer name. Here are a few memorable examples.

NIGHTMARE FREDDY

(MANUFACTURER UNKNOWN, CIRCA LATE 1980s)

This 12-inch figure is one of the most impressive bootlegs ever produced. Featuring a very nicely sculpted head (with exposed brain), fabric sweater, pants, plastic shoes and mini fedora, it's evocative of the 1989 Maxx FX Freddy Krueger doll from Matchbox. The colourful box (depicting a rather muscular Freddy) and the misspelling of Krueger's first name have helped make it a highly sought-after collectible.

GODZILLA-THEMED PVC FIGURES

(MANUFACTURERS UNKNOWN, VARIOUS DATES)

The success of Imperial's PVC Godzilla figures in the 1980s was seemingly the impetus for manufactures to churn out various knockoffs of not only Godzilla, but other giant monster characters. When Trendmasters put out its line of Godzilla figures in the 1990s, no-name toy makers once again responded with bootlegs of those items.

MINI PVC FIGURINES

(X ONE X ARCHIVE INC, 2005)

A company named X one X Archive Inc. released a line of approximately 3-inch-tall PVC figurines of such classic monster characters as Dracula, Frankenstein's Monster, the Mummy, an Oliver Reed-styled werewolf (from Hammer's *Curse of the Werewolf*), Godzilla and King Kong. The non-articulated toys were moulded in poses that resembled the way the characters appeared on movie posters, and each

of the blister card packages were printed with a miniature movie poster on the back. The giveaway that these were unlicensed products was that there was no mention of Universal (or RKO for King Kong), and Godzilla is referred to here as "King of the Lizards." The company also put out a line of finger puppets of the same characters under the name Creepy Classics.

WIND-UP WALKING TOYS

(MANUFACTURER UNKNOWN, CIRCA 2005)

A line of wind-up walking toys resembling such horror movie characters as Michael Myers, Jason Voorhees (with a silver hockey mask and chainsaw!) and Blade from *Puppet Master*



SPOTLIGHT RETROBAND ACTION FIGURES

H I N C H ACTION FIGURES OF CHARACTERS BEYOND THE USUAL suspects need look no further than indie toy outfit Retroband. Established in May 2013, the company has released limited-edition, custom-made figures of obscure '70s and '80s horror film characters that have never been rendered in action figure form before.

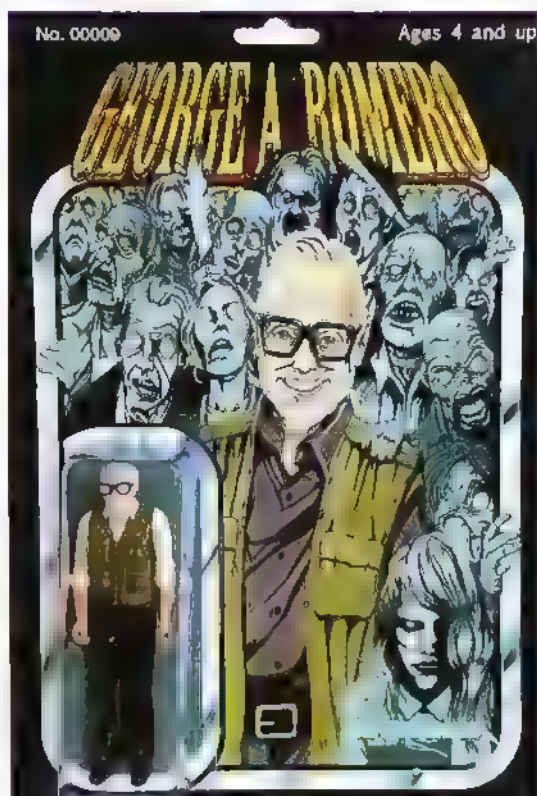
Offerings have included the skeleton, pumpkin and witch-masked tykes from 1983's *Halloween III: Season of the Witch*, the homicidal Santa Claus costume-wearing Billy from *Silent Night, Deadly Night* (1984), a zombieified Nathan Grantham from the "Father's Day" segment of *Creepshow* (1982), a white biohazard-suited Trixie Soldier from George A. Romero's 1973 cult flick *The Crazies*, a mutant cannibalistic humanoid underground dweller from *C.H.U.D.* (1984), complete with glow-in-the-dark eyes, and a pig head sporting farmer Vincent from 1980's *Motel Hell*—which came in both regular and bloodied versions and was packaged with a miniature chainsaw. Retroband's founder, San Antonio-based artist and designer Aaron Moreno, says he first got the idea to create the figures from a discussion with his son.

"He asked me what kind of toys I had as a child," he says. "I started explaining while showing him my entire collection I once owned. It brought back so many memories, I started to wonder, 'What if I could go back in time, what kind of figures would I have loved as a child?' I quickly started brainstorming and the rest is history."

Moreno also says that he initially worked with existing action figure arms and accessories, but after taking



sculpting lessons, became increasingly confident in his abilities to move on to doing full sculpts for his creations. He notes, however, that the process of sculpting and painting objects on such a small scale (most figures stand approximately 3 3/4-inches tall) is challenging.



"I start off sculpting, trying to get as much down on the subject without going too overboard," he explains. "I then mould it and cast it in resin. Once that's done it goes to painting – a very important part. Resin can be tricky when painting, it can get difficult, especially when your character has over nine different colours, so making custom colours becomes the norm."

After the figures are painted, the packaging is designed. The card art comes courtesy of Gabriel Hernandez. Once Hernandez's art is finalized, Moreno makes the backing

cards one by one. The last step is to glue the blister to the card.

Creating a figure from a sculpt can take up to two weeks, sometimes a little longer. It ultimately depends on how detailed the figure is and how complex of a paint application is required.

The figures, which all have low production runs of around 50 to 75 units (though some earlier releases were as low as 20), typically sell for between \$65 and \$100 USD apiece, and usually sell out on the first day of release. Having started making figures of characters he liked, Moreno found that some companies and license holders are now approaching him with projects. Earlier this year, he teamed up with Mondo to create a Romero figure – including a single zombified version to give to the filmmaker – to sell at an Alamo Drafthouse screening of *Dawn of the Dead*. He admits he never envisioned making his figures for fans and collectors.

"I didn't think anyone would care, let alone purchase a figure," he allows. "I was extremely shocked when I sold out my first launch, but it was only after my fourth launch when I noticed I was onto something. My fans are amazing. They're the ones that make this all worth it."

KING OF KONG

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Chris White – cover, page 72

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Too Much Horror Business, the Kirk Hammett collection, pages 112-115



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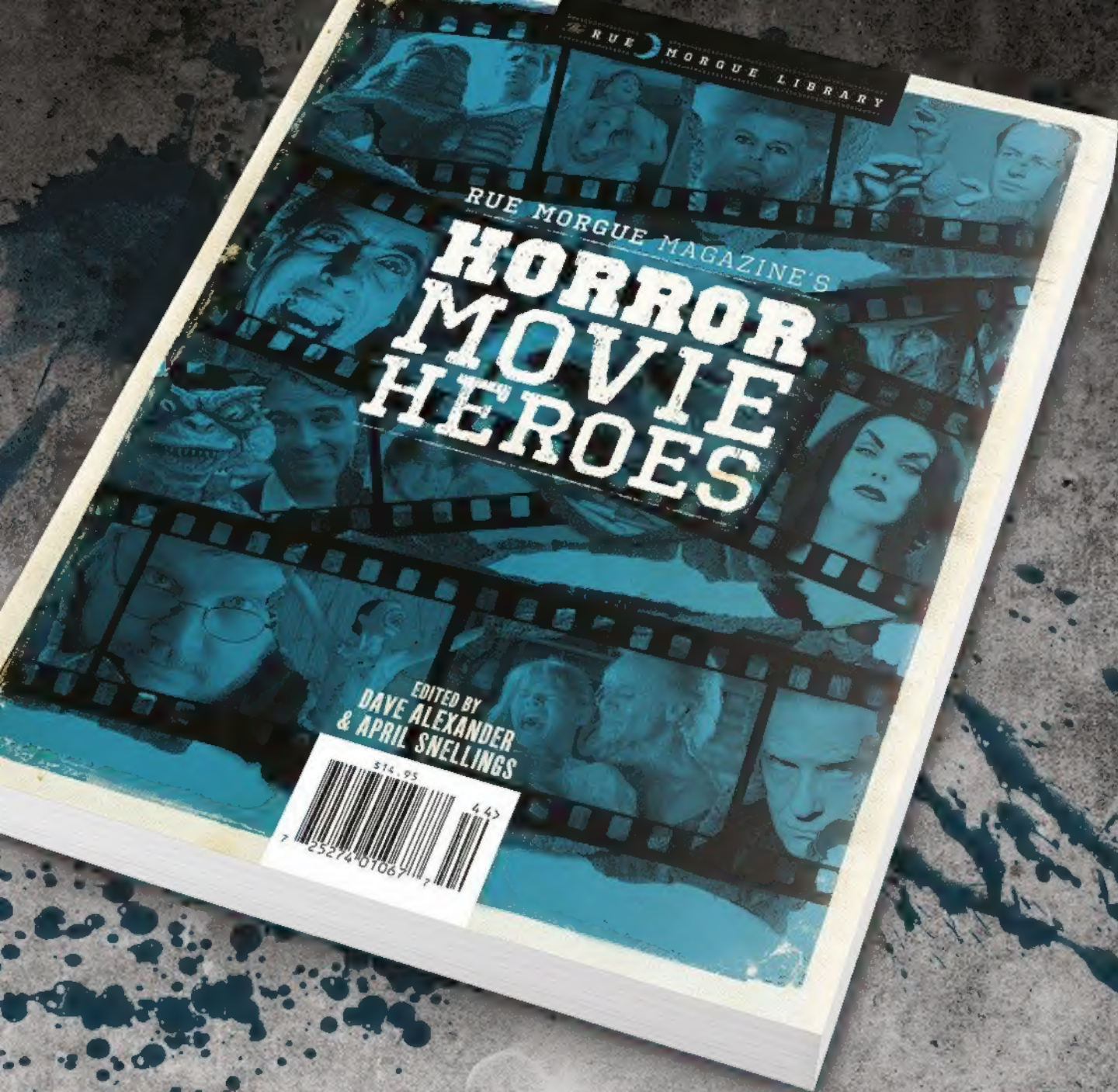
ABOUT THE AUTHOR

JAMES BURRELL HAS BEEN FASCINATED WITH MONSTERS AND ALL THINGS SCARY SINCE THE AGE of three. Growing up in Toronto during the '70s and '80s, he fed his insatiable appetite for horror with a steady diet of *Hilarious House of Frightenstein* and Saturday afternoon TV matinees of Universal, Hammer and Amicus flicks – all while eating too many bowls of Count Chocula, Boo Berry and Franken Berry. An avid collector of monster figures, model kits, vintage board games, books, records, comics, movie posters, pressbooks and lobby cards, James continues to search for that next item to add to his eclectic and ever-growing collection of horror ephemera.

He is the recipient of the 2010 Rondo Classic Horror Award for Best Interview, for his feature on Sir Christopher Lee ("Royal Blood: An Interview with Christopher Lee") that appeared in *Rue Morgue's* 100th issue. His first book, *Horrorwood North: The Extraordinary History and Art of Canadian Genre Cinema*, was published in August 2015, as the fourth volume in *The Rue Morgue Library*.

He is also a contributor to the Canadian film reference site *Canuxploitation! Your Complete Guide to Canadian B-Film* (canuxploitation.com), and has penned a chapter on the works of David Cronenberg for the book, *The Canadian Horror Film: Terror of the Soul*, published by University of Toronto Press.





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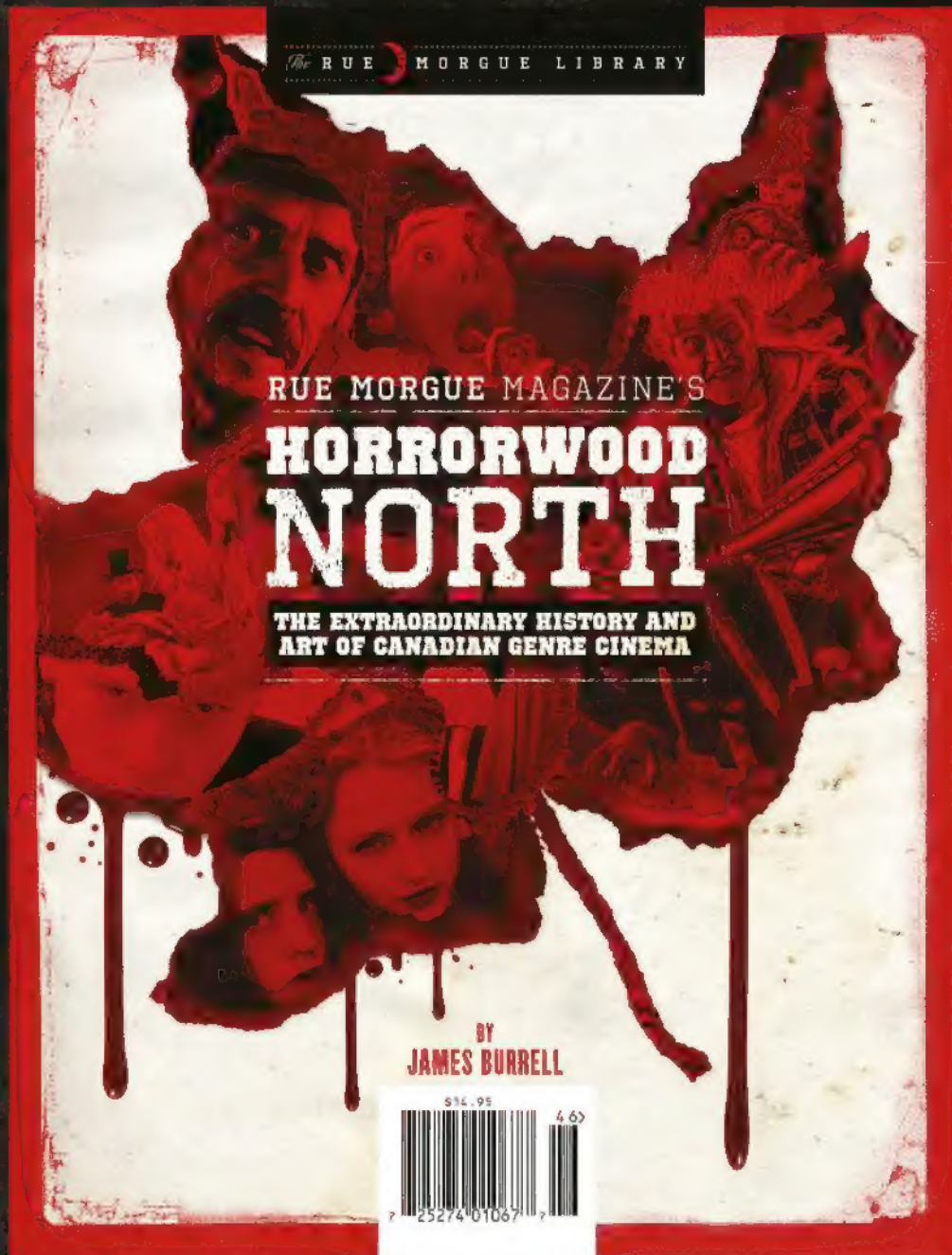
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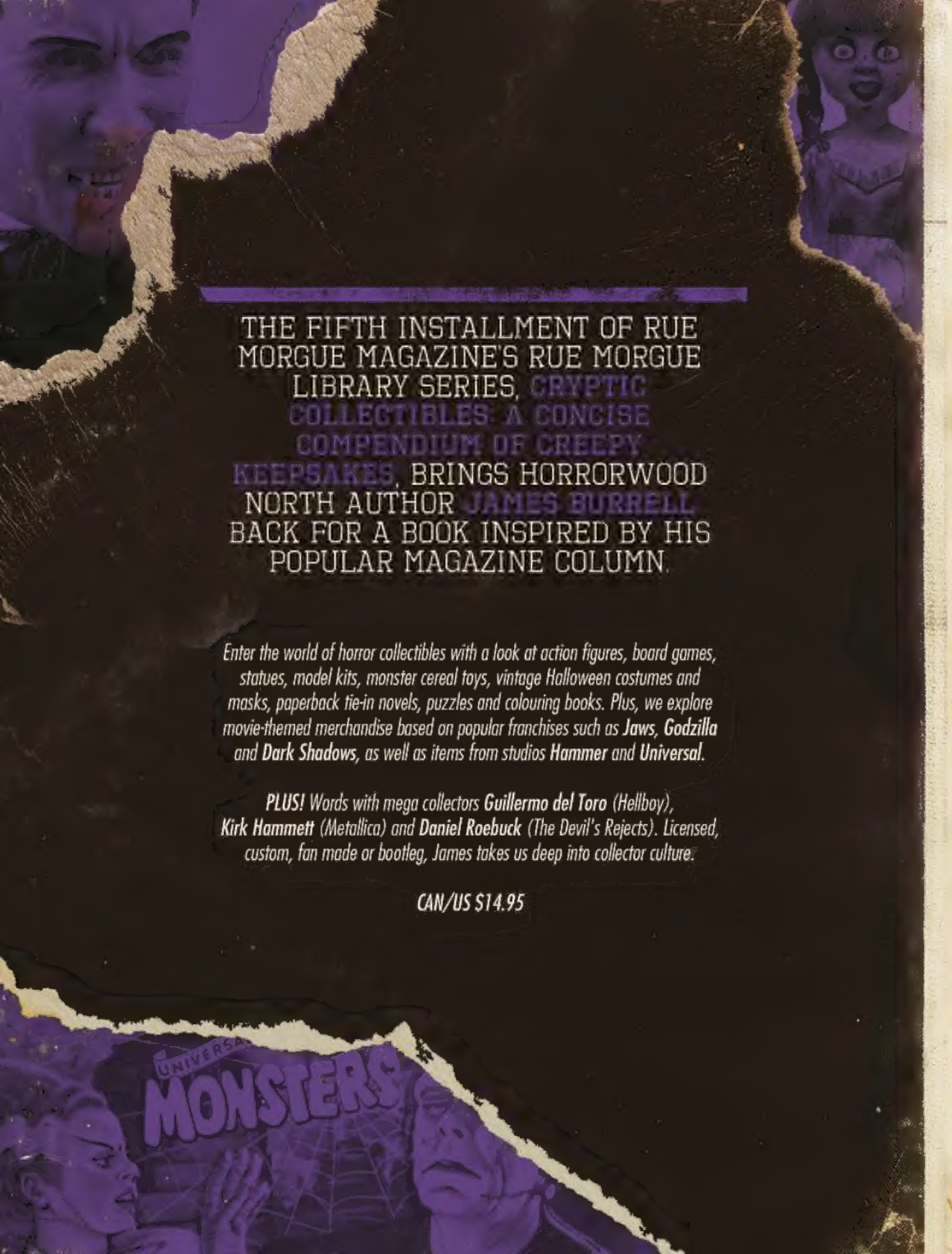
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*Enter the world of horror collectibles with a look at action figures, board games, statues, model kits, monster cereal toys, vintage Halloween costumes and masks, paperback tie-in novels, puzzles and colouring books. Plus, we explore movie-themed merchandise based on popular franchises such as *Jaws*, *Godzilla* and *Dark Shadows*, as well as items from studios *Hammer* and *Universal*.*

PLUS! Words with mega collectors *Guillermo del Toro* (*Hellboy*), *Kirk Hammett* (*Metallica*) and *Daniel Roebuck* (*The Devil's Rejects*). Licensed, custom, fan made or bootleg, James takes us deep into collector culture.

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